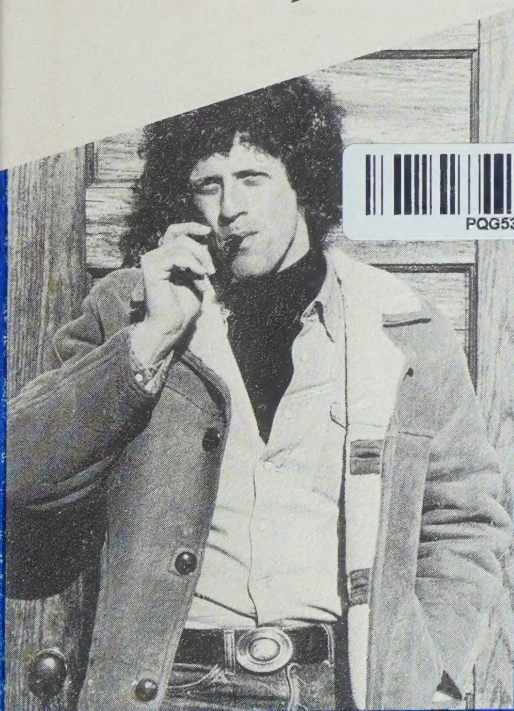



INNER LOOKS

An amazing new system for freeing
your inner good looks.



PQG533558





Digitized by the Internet Archive
in 2023 with funding from
Kahle/Austin Foundation

280

Inner Looks

How to use the powers of your mind to free your
natural good looks and sex appeal.

by
Eric Weber
Maggie Rajouane
Jane Seymour

**SYMPHONY PRESS, INC.
TENAFLY, NEW JERSEY**

Copyright © 1977 by Symphony Press, Inc.

All rights reserved under International and Pan-American Copyright Conventions.
Published in the United States by Symphony Press, Inc., Tenafly, New Jersey 07670
Manufactured in the United States of America.

ISBN 0-914094-06-8

Table Of Contents

People want you to be attractive	13
You're your own worst critic	16
Stop concentrating on your face	19
Stop concentrating on your body	22
Have more good-looking days	25
"Minimal" beauty	28
Turn "bad" features into assets	31
Can you look taller and slimmer	34
3 Dressing techniques to excite the imagination of others	37
Exercises to get in touch with your feelings	41
Why not worrying about your looks makes you better-looking	45
Use the powers of your mind—like Cleopatra	48
Be aware of your sexuality	51
Put Eros back into eroticism	54
Unleash your animal magnetism	59
Free your imagination (and others')	62
Get people to fantasize about you	65
Break the laws of polite conversation	69
Say what you feel	72
Words can make you more attractive	76
How to use your eyes in romantic encounters	80
Stare at someone boldly	84
The mean look	87
The successful look	89
How to create a look of warmth	92
Do you create a look that people instantly forget?	96
Look like yourself instead of like everyone else	99
Free your inner good looks by feeling emotions you're normally afraid of	103
Do something you're afraid of	108
Live in the here and now	112
The shy person	115
You don't have to like yourself	118
Get out of yourself	121

INTRODUCTION

So you want to be good-looking, huh?

You want to stroll into a restaurant and for once know what it feels like to have hundreds of eyes running up and down your body, undressing you, kissing you, greedily devouring you.

You'd like to sit down at a dinner party and have half the people there flirt with you so recklessly that they embarrass their host, hurt their mates, endanger their very marriages.

Well, you want to know something? You're not alone. Deep down, or even not so deep down, we all want to be so splendid to behold that others actually hurt inside to touch us, to make love to us, to be with us. After all, it'd be so easy . . . we wouldn't have to read books and see plays and make ourselves interesting. So risk-free . . . we wouldn't have to approach icy strangers for dates, conversation and companionship with the chance of being brutally shot down. So delicious to our egos . . . what a wonderful feeling it would be to have others pursue **us** for a change!

And the really crazy thing is that most of us never quite get over the idea that one day we might actually be that good-looking, that some day we might wake up with eyes that sparkle, hair that's thick and lustrous, wrinkles that have softened into wonderful lines of character, flabby cheeks that have miraculously tightened up—not a whole new look actually but a significant toning up . . . a brighten-

ing . . . a glorification of what we already have.

The reason we hold out this hope, of course, is that on occasion we have all experienced what I call our "good looking days," those days when we hop out of bed feeling unusually peppy and vigorous and then have the specialness of our day confirmed when we look in the mirror and discover that our coloring, our hair, our complexion—everything looks about ten to twenty per cent better than usual . . . not just a feature or two but the whole damn works. And what a difference it makes in our day! **We** feel attractive and desirable and in turn discover others responding to us with far more attentiveness and enthusiasm than usual.

The problem with these "good-looking days," however, is that they delude us. They turn us into slaves. For they convince us of something we've always suspected—that we really are only ten to twenty per cent away from being magnificently attractive and that if we can only figure out the right formula (the perfect amount of sleep, the correct shampoo, a new shade of lipstick, a suit with a special cut) we can have our "good looking days" everyday and thus never have to work at making friends and lovers but can just sit back and enjoy having others woo us.

But what really happens when we devote all our time and energy to getting this good-looking stranger inside us to come to the surface every day is that we really make ourselves **less** good-looking. We cut ourselves off from our own good looks.

Because instead of getting in touch with our creativity and our madness and our sexuality, we concentrate only on our face and bodies. How to get

them prettier, smoother, firmer, lovelier. And I can't even begin to explain the damage this does to the rest of us, our mind, our imagination, our ego.

For what happens is this: This prettiness, this handsomeness we are searching for, is nothing more than a concept of looks we've picked up in Glamour, or Playboy, or Redbook. A plastic idealization of the human face and body fostered on us by insipid TV series and soft drink commercials.

And between you and me there's just no achieving these looks. Not for 99.9% of us, anyway. We just weren't born with the faces and bodies to do it. But, God knows, that doesn't stop us. We've had a few of those good-looking days and we know in our heart of hearts we can have them everyday. So we exercise, and blow dry our hair, and spend too much money on clothes, and have \$25 hair cuts, and go on crazy diets, and have facials, and spend hours getting ready for dates combing our hair and wishing we were better looking. And the end result of all this effort is that while we may have made ourselves marginally more attractive than we would have been without it, we have sacrificed the most important part of our being: Our soul. Our personality. Our essence.

Searching for perfect physical beauty not only takes too much of our time and our money and our thought, it automatically leaves us feeling inadequate . . . not good-looking enough. We go to a party and all we can think about is that we never really got our hair quite the way we wanted before we left our bathroom and so no one at the party is going to want to talk with us, much less go home with us. Or we meet someone at a dance and arbitrarily decide that they're much closer to being truly good-looking

than we are and wonder all evening long if they really want to be with us or are just being polite.

Just think of all the damage this is doing to the inner you. The you who is lusty and physical and an exciting sexual partner. After all, you sure don't feel very horny while you're sitting around obsessing about not being attractive enough. Or the angry you. The funny you. The crazy, wacky, exciting-to-be-with-you. All of these wonderful "yous" get paralyzed, put on the shelf, forgotten about while one is searching for his or her perfect face and body.

And that's a tragedy. Because all those vibrant, juicy, inner "yous" are what really makes a person attractive, desirable to be with. And if you don't believe me, just think of the people you know who are really popular and successful with the opposite sex. The ones I know often aren't good-looking at all. At least, not in the conventional sense. But people sure do seem to find them attractive and sexy. Why? Well, that's what this book is all about. It is my theory that the real key to being attractive and desirable has far more to do with being in touch with and comfortable with the inner you than it does with having a pretty face. Pretty faces are admired. But it is a whole kind of other person who is truly desired.

It is a person with the self-confidence or at least the pride to say, "Screw you," to prevailing standards of good looks. The person who doesn't pack it all in because he or she wasn't born with the perfect features so many of us yearn for. The person who enjoys their own personality, its uniqueness, its creativity, its humanness, and is willing to take the risk that others will enjoy it, too.

Prevailing standards of beauty make us all feel inadequate. They keep us obsessing about the fact that we're not good-looking enough. And thus they rob us of our ego, our anger, our humor, our sexual bravado. After all, it's not easy to feel and luxuriate in and ultimately project these special inner qualities if we're spending all our time walking around with our tail between our legs because we don't feel attractive.

The purpose of INNER LOOKS is to show you how to rediscover the inner you and all its specialness and energy and sensuousness. And in so doing triumph over what I believe is a grotesquely sick and destructive way of looking at ourselves and others.

People want you to be attractive

If you're like most people, you'll react to the statement above with total skepticism. Most of us expect people to be not only critical, but super-critical of us if we don't measure up to their expectations—and most of us are so burdened by feelings of inferiority and insecurity that we're convinced we **can't** possibly measure up!

And most of us are 100% wrong—have got the whole process, in fact, ass-backwards.

When you look in the mirror, you see a nose that's too big, or ears that stick out too much, or a blemish on your face. You focus on a **part** and it seems to grow larger and larger as you look at it. But think about how you see other people: when you see someone you know coming towards you, do you say "That's a nose" or "That's a pair of hips"? Of course you don't—you tell yourself, "That's John" or "That's Mary." You see people as a whole, and they see you the same way. The individual parts become integrated into that whole, and what you may think of as an obvious defect becomes only one factor in an overall impression.

Besides, what makes you think people are so eager to be critical? Do you think they **want** to be disappointed with you? When someone goes on a blind date, they're hoping against hope that the date will turn out to be attractive—and they're willing to

stretch a point if necessary, to overlook imperfections, so that they can feel you **are** attractive. Don't forget that they're worrying just as much as you are. They're afraid you're going to feel you've wasted your evening if they don't turn out to look like Robert Redford or Catherine de Neuve. They want to please you—and people we want to please always look better to us.

So stop expecting to flunk the appearance test when you meet someone new. If you're even passable-looking to begin with, people are virtually always eager to give you the benefit of the doubt. And the mind works in a peculiar way; once they get to know you and like you, your appearance can improve dramatically in their eyes. "When we like somebody," says a New Jersey clinical psychologist, "the positive feelings that we have towards them apply to every aspect of them, including the way they look; and our feelings influence the way we see things."

There was a man in a graduate English class I once took. I hardly noticed him at first—there was nothing extraordinary about him in any way. But we happened to sit next to each other on a few occasions, and talked, and then had coffee together a few times. I got to like him a lot, and little by little he became more attractive to me, until eventually I only had to see him to get turned on.

No two people see things exactly the same way. The objective reality may be the same, but each mind interprets differently the messages sent to it by the eyes. You're ordinary-looking to one person, dazzlingly beautiful to another, depending on their attitudes, prejudices, and so on. But the important thing to remember is that normal people are predis-

posed **in favor** of others—unless they've got some reason not to be (they've been told terrible things about you or they've just broken up with a lover and would react badly to **anyone** else). Their minds will smooth out irregularities and accentuate the positive. No, you're **not** Redford or de Neuve—but, as a friend said to me about a woman he'd just met, "She's not exactly pretty, I guess, but—I don't know—there's something about her that's beautiful."

You're your own worst critic

I know you. You're the person who thinks that when you enter a room people see a huge nose supported by a pair of legs. Or ears that stretch from wall to wall. Or that they reach for their sunglasses because of the reflection from your bald spot. Well, I want to tell you something: you're being a thousand times as hard on yourself as others are.

And I know that right now you're saying, "Bullshit, I've heard that before. My parents told me that when I was in junior high and worrying about my acne. My shrink tells me that all the time. I still don't believe it." I know you've heard it before, and all that proves is that you've heard it before. It doesn't prove it's true or not true. But before you turn the page, listen to what **I** have to say on the subject, and see if this time, you don't come away convinced.

First of all, people don't see you in terms of separate features, but as a complete entity. When someone who knows you recognizes you, it's the total look created by all your individual parts that's recognized, not the parts themselves. And unless your nose grows out of your chin and you have three ears and one eye, the sum of the parts is **always** better than the parts alone.

We see ourselves very inaccurately. Just as the sound of your own voice is distorted as it passes

through your head, the image you have of yourself is distorted on its way through your brain—distorted by all your private hangups and the pressures society puts on all of us to be perfect—or else. The author of *How to Pick Up Girls* had an experience that illustrates this distortion: He was very jealous of a tall, classically handsome man he worked with. When he was with him he felt short, homely, and thoroughly inadequate. One day he happened to be on the elevator with this man, when a girl they both knew slightly got on. For a moment she looked confused, her eyes darted back and forth between the two of them. Then she smiled and said, “I can never tell you two apart.”

Let's talk bodies for a moment. 99 out of 100 people are convinced their bodies are unattractive. Men, particularly, think that if they're not muscular they can't possibly appeal to women, that they're the original 98-pound weakling (remember those ads where the thin guy gets sand kicked in his face by the guy with the bulging biceps?). Well, *Cosmopolitan* recently did a survey to determine what women admire most in a man's appearance—and muscles were at the bottom of the list. 39% of women considered small, sexy buttocks to be a man's most attractive physical characteristic, 15% were turned on by slender men. Of the survey group, only 1% went wild over a muscular chest and shoulders, and **none** rated muscular arms highest. The day of the musclebound jock is over.

If you're one of the 99% who are unsatisfied with their bodies, ask yourself this: Has anyone you've been in bed with ever complained? Has anyone ever refused to make love to you because your legs were too short or your hips too wide or your breasts too

small? And if they're not complaining, why are you?

If you still need proof that we don't see ourselves correctly, let me remind you that psychiatrists' best customers are models and people in the entertainment world. You and I know they're beautiful, but they lie on their shrinks' couches and bemoan their ugliness.

And what dumb things we do to ourselves in our certainty that we're unattractive as we are! A good friend of mine, with very curly hair, tortured herself for years with huge rollers (at one point she even used beer cans) and hours under the hair-dryer and chemical treatments to get the straight hair that was fashionable then. And it never looked right, because it went counter to the natural inclination of her hair. At long last a light clicked on somewhere in her brain, she got her hair cut short and let it curl to its heart's content—and looked fabulous. Now she looks at photos from that period and says, “Ugh! How could I have been so **stupid**! Couldn't I **see** how it looked?”

We **can't** see with 100% accuracy. But what we **can** do is relax, take some of the pressure off ourselves, and learn to enjoy the knowledge that in all our imperfection, we look pretty damn good to other people—often a lot better than we do to ourselves—and that's what really counts.

Stop concentrating on your face

Most people, when they think about their own attractiveness, think of their face first. When meeting new people, they agonize about whether they'll pass the face test. When someone's looking at them, they think, "Should I smile? A big smile or a little smile? What should I do with my eyes? My eyebrows? Should I tense my face muscles or let them hang loose? Does she like my cheekbones? Do my incipient jowls bother her? Does he think my chin is too small? My eyes too close together?" And so on, as though each of us was a gigantic face, a couple of hands and feet, and nothing more. I **have** to worry about my face, they tell themselves. That's what people see and react to first, and if that's not right, it doesn't matter what else I've got!

Wrong. People **don't** see just the face first. They get a whole impression of face and body. And it's very seldom the face that turns people on sexually. Sure, we all like nice faces—but while plenty of people call themselves "leg men" or "ass men" or say they love men's shoulders or rear ends, have you ever heard anyone say "I'm a face freak" or "I really get off on faces"? There are foot fetishists, there's a fetish for just about every part of the body—but have you ever heard of a face fetishist?

Many people are strongly aroused by hands, ears, neck, knees, hips, you name it. Remember the movie "Claire's Knee"? That sexy little knee of hers

just about wiped the hero out. And what about Shakespeare's lines in ***Romeo and Juliet***:

I conjure thee by Rosaline's bright eye,
By her high forehead and her scarlet lip,
By her fine foot, straight leg, quivering thigh
And the demesnes that there adjacent lie.

Personally, there are few things I enjoy looking at so much as a man's shoulders and back (provided he's in good shape, of course). Wide, hard shoulders; a broad, strong back tapering gradually to the waist, really turn me on—I always want to reach out and touch.

The point of all this is that you're a whole person, not just a face, and people see you as a whole person. A perfectly ordinary face on an attractive body can have a devastating effect, especially if the face and body are inhabited by a dynamic personality. Joe Namath certainly doesn't have a pretty face, but many women find him an extremely attractive man. Dyan Cannon, considered one of the sexiest actresses in Hollywood, is anything but pretty. If you've got a good body, make the most of it and forget about your face. If your hands are long and slim with tapering fingers, your legs firm and shapely, your rear end sexy and grabbable, your feet beautiful (yes, many people **do** have beautiful feet)—show them off to advantage.

And for heaven's sake, stop using the face as the only standard of attractiveness for other people. A friend of mine tells me he was walking along the street recently when he spotted a gorgeous girl a few paces ahead of him in the crowd. "She looked Scandinavian," he said. "Long blonde hair, great legs, a terrific body, and she was dressed with a lot

of flair. When she realized somebody was following her, practically on her heels she turned around, and her face was quite plain. But you know, it didn't spoil the picture at all. I'd already decided she was lovely and I wanted to know her, and the fact that her face wasn't ravishingly beautiful made her wonderfully approachable. People with perfect faces are always kind of intimidating."

If someone's face doesn't immediately knock you over, take a second look at the person—the **whole** person. There may be a lot more there than meets that first glance—and the number of people you'd like to meet, to date, to love may grow from 100 to 10,000.

Stop concentrating on your body

In another chapter I pointed out that the obsession many people have with their faces simply isn't justified by reality—because people see you as a whole person, not only as a face, and because faces have a way of growing on us, even if they're not perfect (and perfect faces, if there is no real substance behind them, can be very boring after a while, anyway).

The same thing applies to bodies. Far too many people are preoccupied with the way their bodies look. They're always searching for full-length mirrors—they look at their reflections in every store window they pass, they catch sight of their upper half, at least, in car windows. Women, especially, agonize over having less-than-perfect bodies—if “perfection” is defined (and who says it has to be?) by Playboy-bunny or high-fashion-model standards. They lose sleep at night because they think their waists are too short, or their hips too wide, or their breasts too small, etc., etc. And men rear ends or the lack of muscles in their chests and shoulders. If we look for it, we can all find **something** about our bodies that we don't like.

What I have to say on this subject is very similar to what I said about face-obsessions. Why look for something wrong when other people don't? Believe me, when your lover or friend or spouse sees you coming down the street, he or she does **not** think,

"Hmmm . . . there's Alice, and I wish she'd do something about those hips!" You are perceived as a person, as a whole entity, and people make allowances for imperfections. The range of body—as well as facial—types that **actually** please people is far wider than the advertising and modeling world would have us believe. And, in fact, the "playmate-of-the-month" dimensions are quite rare. Desmond Morris, in ***Intimate Behavior***, points out that the apparent "business" of the ***Playboy*** model is due to the fact that "although her bust measurement is no bigger" than that of the average woman, "both her waist and hip measurements are roughly four inches smaller, giving her a top-heavy contour which magnetically draws attention to her breasts." The vast majority of women in all the Western countries have hip measurements which are at least a couple of inches larger than their bust measurements—and obviously, most of these women are attractive and sexually pleasing to at least some men. The same general principle holds true for men. The male bodies that appear in their muscular glory in the centerfold of ***Playgirl*** are unusual. Most men don't look like that—and most men are attractive to at least some women.

When you meet new people, they don't compare you mentally with the Playboy or Playgirl models. In fact, unless they've recently had an unhappy love affair which they're not yet over, they are most probably not comparing you to anybody at all. They look at you as **you** rather than as an unsuccessful-somebody-else. And that's precisely the way you have to regard yourself, too: as a success at being yourself, rather than as a failure at being someone else.

Perfection is boring. It's the imperfections in things that make them interesting. The artists of the

Middle Ages knew this when they created their immortal art, sculpture and magnificent cathedrals. Perfection is not **human**. The 19th-century Romantic movement knew it too; in fact, they developed an entire philosophy of imperfection, which explained why the symmetrical, the unpolished or rough or raw, often gives us greater pleasure than that which is perfectly finished, polished, symmetrical. And people in the modeling business today know it. That's why models with some interesting imperfection (Lauren Hutton's one eye higher than the other, Margaux Hemingway's too-heavy eyebrows, all the models we see nowadays with crooked noses or oddly shaped faces or some other irregularity) are doing so well. Perfection is highly intimidating, as well: it has an unapproachable quality that turns people off.

So if your body isn't perfect—be glad. It's the imperfections that make it uniquely yours, that make it human and interesting. And anyway, other people don't give it one-hundredth the amount of thought that you do. They simply accept it; and chances are, they like it fine. You can do the same.

Have more good-looking days

It happens to everybody. Some days you go out to meet the world knowing that you look terrific—and other days, you want to be the man in the iron mask—or at the very least, hide behind dark glasses all day.

Why does this happen? Are we **actually** better-looking on certain days than on others? Is there a physical explanation? Or is it all in our imagination?

Looking better on certain days than on other days is a very real phenomenon, although the explanation may be psychological rather than physical. But that doesn't mean there's nothing you can do about it. On the contrary, there's plenty you can do to help yourself have more of those great days when you know you look smashing—and when the knowledge of the way you look makes you more confident, creative, assertive, and a magnet for others' attention and interest.

Many things contribute to the way you look: your health, how well or badly you've slept, the weather, what's happening in your life, what you're thinking about. Let's say you wake up on a cold, gray, rainy morning. You're starting to develop a cold. You tossed and turned half the night because your boss has asked to see you this morning and you're paranoically worried that you're going to be fired. So you shower and dress. You almost purposely exag-

gerate the way you feel. You don't shampoo your hair. Why bother? You wear your least becoming clothes. Why waste the really terrific ones on a day like this? You don't put on make-up. What's the use?

And when you look in the mirror, what do you see? A radiant, refreshed you, alert and alive and ready to conquer the world?

If only you did. But what usually happens is that you see exactly what you're looking for: a haggard face, gray as the weather, with dark circles under the eyes. Your hair is limp and lifeless, your shoulders sag, even your clothes seem to just hang there. "Ugly! Ugly!" you cry. "I **knew** there was no way I could look good today!" And you take a certain grim satisfaction (come on, admit it) in the thought that you're a helpless victim of circumstances. You're licked, so why bother trying? And your face and shoulders sag even more as you go out into the world, prepared to be beaten.

Now stop a minute. Go back to the beginning. What would happen if . . . If you decided **not** to flow with the tide? If you made up your mind to lick 'em, not join 'em? If you **refused** to be a victim?

Here's what might happen: You wake up. You haven't slept well so the first thing you need is a good hot shower to bring you back to life. Then a stimulating rub with some tingling body cologne. And ice cold water splashed on your face. The weather's lousy so you pick something rather colorful, a bit different, maybe a bit attention-getting, to wear. If you're a man who works in a conservative office and you're stuck with a business suit, at least choose an especially attractive tie. Asserting yourself in your choice of clothing shows dominance—and

that's especially important today, with that meeting with the boss scheduled. You will **not** look meek and submissive. If you're a woman, you apply make-up today with extra care. Then treat yourself to breakfast out, the best breakfast you can afford.

But before you leave home, take that last look in the mirror. And you may well find it's not one of your "ugly" days after all—because you haven't **allowed** it to be. In fact, you look as though you really **could** conquer the world, and maybe you'll do just that.

The explanation is really very simple. Most people have "ugly" days because they **give in** to whatever's going wrong in their lives at the moment—bad weather, bad cold, bad vibes from their lover, bad scene with their mother-in-law—and thus they reinforce their negative feelings. But if you **refuse** to give in—if **you** take charge of things, instead of letting things take charge of you—if you realize that what you do to control your state of mind makes far more difference to your looks than anything external or physical . . . you'll have a lot more good-looking days and a lot fewer homely ones.

“Minimal” beauty

Ever watch old movies on television and laugh at—or long for—the “look” of a bygone era? Movies are the best indicator of the concept of attractiveness held by past generations. In the 30’s, women strove for slinky, pencil-thin bodies, small heads; they had thin eyebrows and delicately pursed lips. In the 40’s, it was Betty Grable: bright red lips, up-swept hairdos, full pointed bosoms (helped by whatever means were necessary), lots of leg. The 50’s “look” was Grace Kelly or Debbie Reynolds, the wholesome girl-next-door; in the 60’s the Natalie Wood look reigned: the young, sophisticated, sexy look of the miniskirt, the bouffant hairdo, the pale lips and huge fake-lashed eyes. Men’s looks haven’t changed so radically, but each era had its ideal: Rudolph Valentino or Van Johnson or Cary Grant or James Dean—each has exemplified a different concept of male attractiveness.

Things have changed. The new look—long overdue— isn’t really a “look” at all. The new stars—Carrie Fisher, Talia Shire, Sylvester Stallone, Al Pacino—aren’t gorgeous, they don’t even look like movie stars. They look like ordinary people. **Real** people. You and me.

At long last, attractiveness isn’t inch-thick make-up and artificial hairstyles and a stylized way of dressing. The new ideal of beauty for both sexes is personality, character, individuality, **genuineness**. People have finally come to their senses and realized that natural is beautiful and fake is

just . . . fake. Beauty is being in top physical condition, caring for your body through good nutrition, exercise, and the right amount of rest; taking care of your teeth, skin, hair. It's neat, comfortable clothes; a minimum of makeup for women; clean hair worn very simply and naturally. What shines out of the eyes is more important than what's painted around them.

And as a result, it takes very little effort to achieve this genuine beauty. All it takes is looking like yourself—but yourself **at your best**—and being happy that way. The “looks” of the past required heavy, uncomfortable foundation garments, hours at the hairdresser's and equally long sessions in front of the mirror; you had to study *Vogue* and *Mademoiselle* and *Gentlemen's Quarterly* to see what “they” were wearing and doing with their hair and putting on their faces, so that you could somehow try to look the same.

Fortunately, all that is in the past—and good riddance to it. Today, you wear what feels good on you. Natural fabrics and comfortable, body-freeing styles are back at last, probably to stay. Jeans, perhaps the most comfortable garment ever invented, have never been so popular . . . and the liberated American way of dressing is spreading all over the world.

As for the face, less make-up is more. Light lipstick or none; perhaps a whisper of blusher, a touch of soft eyeshadow, a dash of mascara. No heavy lines around the eyes, no false eyelashes. The only general rule is that the over-madeup look is out and not likely to come back. It's ridiculous, anachronistic, in our free-and-easy times. As is the “coiffed” look. Hair now needn't be sprayed, teased, set, permanented—or anything but simply and becomi-

ingly cut, washed, and brushed.

hour of jogging, swimming, or tennis in the fresh air will do more for you than a half-hour makeup job. rather than against them, of being `yourself rather than an imitation of some model or movie star. Someone with a highly stylized, overdone look might be attractive for an hour or so at a singles bar, but out in the bright light of day will look clownish. A half hour of jogging, swimming or tennis in the fresh air will do more for you than a half hour makeup job. Beauty is something you **bring out**, not something you can **put on**.

Picture this: a woman with clean hair, in a white t-shirt and blue jeans, running down a beach with the salt spray blowing in her face, her bare feet kicking up little puffs of sand, the wind lifting her hair, no makeup or fancy frills to dress her up or weigh her down—or a man sitting on the edge of his bed, spanking clean, fresh out of the shower, wrapped in nothing more than a simple terry towel, his teeth brushed and sparkling white, his hair blown dry and lying there naturally and unfussed over, his eyes clear and well-rested—this is the concept of minimal beauty. And today most would agree it's the most attractive look of all.

Turn “bad” features into assets

Have you ever lamented, “If only my mouth were smaller (or larger),” or “If only my nose didn’t turn up (or down) so much”; “If only my forehead were higher (lower)”; “If only I were taller and thinner (shorter and curvier).”

Everyone—even people who are considered great beauties or sex symbols—has at least one feature that he or she considers “bad” and wishes were different. And most good-looks advice emphasizes this negative feeling by telling you that you should play up your best features and play down your less attractive ones. If you’re short, wear clothes that appear to lengthen you. If you have a broad forehead, cover it with hair. The idea seems to be that everyone should conform as much as possible to one standard of beauty (who invented that standard, anyway?) and that if any part of you fails to conform, it has to be disguised.

We’re suggesting something radically different—and it’s not plastic surgery. Something much cheaper than that, but almost revolutionary (though models and people in the advertising business have known it for some time): Instead of de-emphasizing your so-called “bad” features, **emphasize** them. Yes, you’re reading right—You don’t need new glasses. Play **up** those aspects of you that don’t conform to the standard look of beauty, in such a way that they become positive advantages rather

than liabilities that you're trying to conceal. People, remember, are drawn not to what's ordinary, but to what's striking, unusual, unique. Make a **statement** with those features you've always considered ugly.

Go to the art museum in your city. Look at portraits from various periods of history. Do you think your forehead's too high? The ladies of the Renaissance tried to make theirs look still higher—to great effect. Pull your hair up and away from your face, as they do. Wear a band across it, pile it in an elegant chignon, adorn it with a jewel—you'll look regal. Hair too curly and unruly? Instead of fighting it, look at the "pre-Raphaelite" paintings of the 19th century, at the sultry, full-lipped women with their huge masses of long, thick, curly hair. It's a marvelous look if you carry it off with assurance. Do you think you're too pale and colorless? Look at the portraits of the 15th, 16th, and 17th centuries. Paleness was synonymous with fairness—which meant beauty. The paler, the better. Be a fragile porcelain beauty, hauntingly poetic. Wear soft colors, soft fabrics, soft lines—**emphasize** your look of passionate spirituality.

Are you short and full-bodied rather than svelte? Take a glance at the classical Greek and Roman statues, and the famous nudes of almost every period. No one was interested in looking at scrawny women then—and men still prefer flesh to bone. So don't starve yourself and lock yourself into corsets, don't restrict yourself to vertical lines and no-color colors in the attempt to be what you aren't. Be what you are and revel in it! Be lush and sensuous and earthy, wear big, exotic patterns, rich colors and a flower in your hair.

Now look at some pictures of movie stars, or models in magazine ads. Is one of your eyes notice-

ably higher than the other? What about Lauren Hutton, the famous Revlon model—her uneven eyes are her most striking feature, and she's done all right with them! Mole on your face? Robert Redford's looks aren't hurt by his. And Margaux Hemingway's heavy brows, that meet above the bridge of her nose, are practically her trademark. Virtually all the best-paid models, both men and women, have some irregularity in their appearance. Few, if any, are examples of standard good looks. One man has deep lines down the middle of his cheeks. Another has a jaw that's much too broad, a nose that's too long and thin, eyes too close together. One woman has deeply-sunken eyes and practically no brows. Another has an enormous mouth, or a jutting chin. And what these irregular features give them is a look that's striking, that stands out. That's why you remember their faces, and that (the advertisers hope) is part of what will get you to buy the product.

You too can have looks that people will remember and want to see again. It's all in your attitude. Trying to hide or disguise a part of you translates into being ashamed, unhappy with yourself—and this puts a strain on people you're with because they feel they must be supportive of you. But if your attitude is, "I am what I am, I'm proud of it, and I'm not ashamed to show it," people will sense that pride, and will see your "unattractive" features as strikingly attractive ones. You'll be statuesque rather than stout; svelte rather than flat-chested; bedroom-eyed rather than heavy-lidded, a Yul Brynner—Telly Savalas type instead of bald, pert rather than pug-nosed, delicate and poetic instead of pale and washed-out.

Can you look taller and slimmer

Most of us go through life trying to be what we aren't. We torture our bodies, and worse, torment our minds because we don't fit some advertising-agency ideal of what we should look like. And what **most** of us want to be—what Madison Avenue has convinced us we **should** be—is tall and slim. So we go on endless diets and get tennis elbow and joggers' knee, pile our hair up on our heads, wear vertical stripes and high heels—and we're still not tall and slim.

I'm not pretending that fat is beautiful. It isn't. Or that you should stop exercising. Of course you should keep yourself in good shape. What I'm saying is that I'm not aware of any Holy Writ where it says that everyone has to look the same; that there is only one kind of beauty. You can't go around sucking in your belly all the time, anyway; it's hard to talk and it looks silly. And there's just no way you're going to make five feet five look like five feet ten—thick platform-soled, high-heeled shoes are going to make you look like a short person perched on top of tall shoes (and that perch is all too often very noticeably precarious).

As with so many aspects of the way you appear to other people, it's largely a question of attitude. Get yourself into the best shape you reasonably can—and then begin to accept yourself. Stop trying to be something else and learn to be **what you**

are—as magnificently as possible. People who feel at home in their bodies **always** look more commanding, more graceful, more regal than those who are uncomfortable with themselves.

Obviously, being relaxed and at ease with yourself doesn't mean slouching or flopping around. But neither does it mean standing on your toes and holding yourself rigid in a military posture—that will look strained and just plain absurd. It means standing, sitting and holding yourself in a way that is comfortable and that expresses the pride that you feel in being yourself; a way that says to the world, "See what a great thing it is to be me?"

Looking taller and slimmer is not a matter of doing something to yourself or of using artificial aids. It's being self-assured and self-assertive; it's knowing that other people like you and respect you and admire you. It's a curious psychological fact that thinking small and insignificant makes you look small and insignificant; thinking authoritative and important makes you look that way.

Overweight people who are sure of themselves and move gracefully don't come across as "fat" with that word's overtones of clumsiness and unattractiveness. I know two such people, both women. One, an art teacher, happens to be fairly tall. She doesn't make any attempt to "dress slim" but wears big caftan-type dresses in rich jewel colors with large pendants and necklaces she's made herself; she wears her long blond hair in one thick braid and winds up looking like a magnificent Teutonic Brunhilde. She's a very heavy woman, a big woman; but no one I know thinks of her as "fat." The other, a lawyer, is rather short, very round and a dynamo of energy. She moves with more speed and agility than

most thin people I've seen; she's a graceful dancer, and absolutely self-confident chairing a meeting, arguing in court, standing at a lectern, or wherever. She obviously doesn't think of herself as short and fat, but as an intelligent, capable professional woman. She **knows** people are going to like and accept and admire her—and they do.

We all want to maximize our attractiveness, to bring out from their hiding place the splendid good looks that we all have inside us. But trying to be, or pretending to be, what you aren't will only result in disappointment and frustration. It's making peace with and then learning to glory in **what you are** that produces the most real and satisfying kind of beauty—the kind that comes from within.

3 Dressing techniques to excite the imagination of others

"She looks great without a bra—but **I** couldn't go bra-less!" "That body-hugging shirt's fine for **him**—but not for **me**!"

Do you find yourself having thoughts like these when you see an attractive and attractively dressed person? Stop and think a moment. If you like the way something looks, **why** shouldn't it be for you? Have you ever **tried** it?

Be honest with yourself. What those "not for me" thoughts really mean is "I'm afraid." Afraid of standing out. Afraid of taking a risk. Afraid of being laughed at or disapproved of.

Fear can be paralyzing. It can keep you from ever discovering yourself, from being all that you can be and want to be.

Here's what we're proposing: Allow yourself to take a risk in the way you dress (and the way you dress, after all, is a major part of the way you come across to other people). Do it once, and see what happens. We're betting that you'll be pleased with the responses you get from others, and pleased with the way you feel about yourself. Here are three techniques you can try, techniques which are commonly used by people who dress excitingly (and we

don't mean the pinstripe-suit or little-black-dress types!).

1. Don't be ashamed of your body. If you're a woman, try doing without a bra. Or wear a body-hugging leotard instead of a blouse. Or try one of the new skintight unconstructed bathing suits. Be aware that men are looking at you—and enjoy it, glory in it! If you're a man, wear that bodyshirt that you've admired on other men, and open a few buttons in the front. Or try those close-fitting jeans. Women love men's rear ends. One young woman of our acquaintance described a professor she was attracted to in these terms: "He's got the greatest ass you've ever seen!" If yours is attractive, show it off!

In the past, clothes usually concealed the body almost entirely. In the Victorian era, for instance, all you saw of a woman was her head and hands. Fortunately, we're living in an era when the purpose of clothes is not to conceal, but to enhance, and part of enhancing the body is subtly revealing it. **Subtly**, remember—to leave nothing to the imagination is to spoil the fun. That's why nudist camps are such boring places. And that's why clothing which gives **glimpses** of bare skin, or shows the contours of the body while covering the flesh, is so exciting. Just enough is revealed to set the imagination working, but not so much that it's satiated.

2. Use color boldly. Most people are afraid of color—because color makes a very powerful statement. It can say, "I'm confident and assertive," or "I'm shy and retiring." It can tell the world either that you want it to notice you, or that you'd like to disappear into the landscape. Most people feel they must stick with neutral, "safe" colors—safe and dull.

When Jackie Kennedy Onassis wore yellow and pink together, or red and orange, people said "Great—for her." Great for you, too! The trick is to do it boldly, with assurance, not timidly. Striking colors used together can be tremendously dramatic and pleasing to the eye. Try a bright blue sweater with a deep purple skirt. Avocado green is great with purple, too. Wear a dress striped in hot pink and orange. Or dusty rose with green. If you're a man, try a forest green turtleneck with russet slacks. Or deep blue with brown. Or scarlet with indigo blue jeans. For entertaining, wear a caftan striped in outrageous colors. Invent your own combination. If it looks right to you, it'll look right to others. And see if the daring and innovative use of color doesn't begin to change your whole self-image.

3. Free your imagination. Wearing clothes can be tremendously enjoyable—if you allow yourself to experiment, to play, to take pleasure in the adorning of your body instead of looking upon it as a rather bothersome necessity. Next time you go into a department store, forget everything you've ever learned about shopping for clothes, and just look for things you **like**. Don't worry about whether it's practical, if it will go with other things you have, if it's a tried-and-proven look. If you fall in love with it, buy it and wear it proudly.

Live your fantasies in your clothes: if you've wanted to go on a safari, dress the part and feel like a mighty hunter. If you've dreamed of being a medieval princess, buy a long, flowing gown in rich jewel tones and make believe. You can play at being a peasant, an aristocrat, a warrior, a queen . . . If you're obviously enjoying the way you look, other people's imaginations will be piqued. A friend of

ours, a high school teacher who had always dressed very conservatively, turned up at a party one evening in a full beard and a magnificent black, white and brown striped dashiki. It was a miraculous transformation. He had never seemed particularly attractive or sexy, but suddenly he looked very good indeed—and many of the women at the party apparently thought so too.

Go ahead and take the risk of dressing excitingly, with one of these three well-known techniques. Let your clothes express your inner self, the free and glorious spirit that you are inside. You won't regret it.

Exercises to get in touch with your feelings

I promised you there'd be no "tricks" in this book, and there won't be. What I'm talking about here aren't tricks. There's nothing tricky or deceptive or contrived about them. What they are is simply ways of getting yourself into the state where you won't **need** any tricks or devices. Where you'll be so intimately in touch with your emotions, instincts, inner life that all the natural attractiveness, warmth, vitality that usually are dammed up inside you will automatically flow outward toward other people.

Some of these methods were developed in Encounter therapy, others in Gestalt or other schools of psychotherapy. But they've all become more than psychotherapeutic tools: they're used in rap groups, consciousness-raising, in all kinds of organizations where the feelings of the participants about themselves and about each other are important to the working of the group; and they're commonly used by individuals who want to know themselves more accurately and relate to others more successfully.

The empty-chair: Put an empty chair opposite you. Imagine your mother or father or lover—whoever has had a strong impact on you and for whom you have powerful, unresolved, perhaps confusing feelings—sitting in that chair. **Talk** to that person. Be absolutely and brutally frank; no one is listening, you can say whatever you want, the things you've never dared to say before, the things that

have existed as half-formed thoughts in your mind because you were afraid to form them fully. Then go and sit in the empty chair yourself, and play-act that person. Put yourself into his or her mind, and **answer** what you've just said. Let yourself go, try to see with **their** eyes, answer with **their** voice. Carry on the "conversation" until you've gotten to the deepest layer of your feelings. The results may astonish you.

Touch another person's hands: You need a willing partner for this one. Take your partner's hand in yours. What does it feel like? Is it soft or hard, warm or cool, pliant or rigid? How does it respond to your touch? Now concentrate on your own hands, really become aware of them. Are they slow and tender and gentle in touching your partner? Are they sensitive and appreciative? Do they make you feel close to the other person? Are you self-conscious about this touching exercise? Ask your partner how your hands feel to him or her. Discuss your feelings: Talking about your **hands**, one of the most sensitive and expressive parts of the body, can tell you a great deal about your emotions and reactions in general.

Take a fantasy trip: Close your eyes, and for two minutes, go off in your imagination to some place you'd like to visit. Visualize what it would look like, what you would do there, whom you would meet, how it would feel. Then open your eyes and think about what your choice of place tells you about yourself. Did you pick a busy city or a South Pacific Island? Was it brisk and cold or languorous and warm? What kind of person did you meet? Were you happy to be away or anxious to get back? You can learn a great deal about yourself—your secret wishes, dreams, fears—this way.

Do something that frightens you: Choose something that you've wanted to do but have been reluctant because it frightens or threatens you. Make an agreement with yourself that you're going to do it—whether it's calling someone you're attracted to but who intimidates you, or asking for a raise, buying an expensive item that you're dying to have but think you can't afford or don't deserve, starting a conversation with a stranger, whatever. Watch your reactions as you do this frightening thing. Let yourself experience the fear; don't try to turn it off or avoid it. Live through it. You will realize that it hasn't killed you, that you're intact, maybe even exhilarated for having survived it. And the next time you will probably be able to meet a challenge with more confidence.

Make eye contact: It may be helpful to practice this first, perhaps in combination with the empty chair technique. Imagine someone sitting in the chair and look directly into their eyes, for as long as you want to. Then actually look into someone's eyes and ask them to look into yours, for about three minutes. (This is more difficult than it sounds. Real eye contact is rare because it can express so much: a feeling of dominance, of sexual interest, of intimacy. In many situations it's considered "impolite." It breaks the rules.) Don't let your eyes wander over their face, as people usually do, but look directly into the eyes. How does this make you feel? Are you embarrassed? Do you feel that you've established some closeness to that person? Are you concerned about what your partner is feeling? As you continue looking, you will probably find that the outer layers of embarrassment and anxiety are stripped away and that you're left with a peaceful feeling, as though you've reached a still center.

There are plenty of other “awareness” exercises that you can do, but these will get you started. I’m not saying that you have to be conscious at every moment of what you’re feeling—that can make you terribly self-conscious and destroy that spontaneity which is so much a part of inner beauty. But being aware of your feelings about certain specific situations will help you allow yourself to experience those feelings more freely and openly, to strip away the protective (and deceptive) covering that society and convention have trained us to build up around our selves. For instance, if you really **know** how it feels to touch another person’s hand, you can become more sensitive to and aware of other kinds of touching. Being “in touch” with your feelings means just that: being in intimate contact with them, letting them have the spontaneous life of their own they were meant to have. It’s not the Great Stone Faces who are the truly beautiful people in this world, but those who know how to feel.

Why *not* worrying about your looks makes you better-looking

Do you find yourself surreptitiously looking in every available mirror when you're in public—store windows, mirrors in department stores, car windows on the street? Does your hand often stray nervously to your hair? Are you forever adjusting your clothes?

Most people who do these things are insecure about their appearance. Somehow, they think, constant worrying and fussing will make them look better—or at least keep them from looking any worse.

Unfortunately, they're starting from the wrong premise altogether. The truth is that worry never did anything for anybody—not for their health, not for their appearance. The most attractive people are those who seldom give a thought to the way they look—who are relaxed, carefree, and confident.

For one thing, when you worry about your looks, you **look** worried. You may not actually get frown lines between your eyes (although some people do when they worry), but you will seem to be distracted, "somewhere else" when people are talking to you. Your attention will be on yourself rather than on the person you're with—a sure turn-off.

For another, nervous mannerisms like those used by people who are concerned about their ap-

pearance—hair-arranging, clothes-adjusting, constantly touching your face—are almost always unattractive. This doesn't mean you can **never** touch yourself or your clothes—in fact, done occasionally and in the right way (we talk about this in another chapter) touching oneself can be a very seductive gesture. It's when it's done constantly and in a worried or preoccupied way that it becomes unappealing.

And finally, when you're confident about the way you look, you become more confident about yourself in general—and confident, un-self-centered people are **always** more attractive than those who are wrapped up in themselves. It's a well-known psychological fact that people take us at our own valuation. If the way you behave says to people, "I'm afraid I don't look right," they'll pick up the message and you **won't** look right to them.

Of course, not worrying about your looks doesn't mean not caring at all. If you never paid **any** attention to your appearance, you'd be unkempt, unwashed, and probably a total social outcast. The people who radiate confidence are able to do so because they've already devoted the right amount and kind of care to the way they look: that is, they've made sure that they're healthy, clean and physically fit; they've had a good haircut, made sure that they're tastefully dressed and well groomed. They've taken a careful look in the mirror before they leave their homes and been satisfied that everything was in order down to the seams on their clothes. And then they've forgotten about how they looked and concentrated on **living**.

"But," you may say, "the wind messes up my hair." "My shirt is always riding up." "My eye

make-up smears." "My collar won't lie flat." "I've **got** to keep worrying about these things!"

None of these excuses are any excuse at all for worrying. First of all, don't stack the cards against you. Get the kind of haircut that will still look good if it's windblown; wear the kind of clothes that don't muss easily. Give yourself the least possible **reason** to worry—and then **stop** worrying. The self-conscious person with every hair in place and every seam mathematically straight, whose hands are forever nervously straying to check something in his or her appearance, who surreptitiously whips out a mirror at every opportunity, who holds him or herself tensely, is far **less** sexy and attractive than the lively, active, relaxed person who may not be perfectly neat and isn't concerned about it.

Maybe I can't convince you that this is true by simply telling you. Okay. All I ask is: Try it for yourself at the next party you go to. Most people hold their muscles quite tensely at social gatherings. Consciously relax your muscles, especially your facial muscles. See if this doesn't make you feel more relaxed in general, if you aren't able to talk, smile and laugh more naturally and spontaneously, if you don't feel much less tired afterwards. When you feel the impulse to check your appearance by touching your hair or looking in the mirror, go and talk to someone instead, or dance, or suggest a game. The nervous mannerisms will disappear when the habit of worrying disappears; and you'll find that you're more attractive to others than you ever were when you spent half your life worrying about it!

Use the powers of your mind—like Cleopatra

The beauty and desirability of Cleopatra, Queen of Egypt, are legendary—but when you look more closely at the histories, you find that there's some question as to her physical beauty—some doubt, in fact, as to whether she was actually “beautiful” at all.

According to Plutarch's **Lives**, Cleopatra first captivated Caesar, not by her looks at all, but by her “bold wit” and the “charm of her society.” Everyone knows the famous story of how she had herself rolled up in blankets and carried by her servant into Caesar's apartments, so as to avoid being recognized. She was only a young girl at the time—but wise and shrewd far beyond her years. When Mark Antony fell in love with her, she was no longer young, but “in the time of life when women's beauty is most splendid, and their intellects are in full maturity.”

Cleopatra was wise enough to know that she could not put her faith in her physical appearance—that was something transitory. But in her “arts and charms” she had perfect confidence, and that confidence, more than anything else, gave her power to attract and hold men. Here is how she first came to Antony: “She came sailing up the river in a barge with gilded stern and outspread sails of purple, while oars of silver beat time to the music of flutes and fifes and harps. She herself lay all along under a canopy of cloth and gold, dressed as Venus in a

picture . . . the perfumes diffused themselves from the vessel to the shore."

Cleopatra was actually a rather ordinary-looking woman. Her appearance "was not in itself so remarkable that none could be compared with her, or that no one could see her without being struck by it." But she had qualities that transcended physical beauty: "The contact of her presence, if you lived with her, was irresistible; the attraction of her person, joining with the charm of her conversation, and the character that attended all she said or did, was something bewitching. It was a pleasure merely to hear the sound of her voice, . . . like an instrument of many strings . . ."

So thoroughly was Antony captivated by her, in fact, that he abandoned his armies, his career, and his wife and went away with Cleopatra to Alexandria, where they lived a perpetual holiday. Cleopatra shared in all aspects of his life—she played at dice with him, drank with him, hunted and went fishing with him. At night they would go about the streets of the city disguised as servants, and frolic and play pranks. Whether he was in a serious mood or a playful one, "she had at any moment some new delight or charm to meet his wishes."

Cleopatra, of course, was queen of an immensely wealthy empire, and had almost endless resources at her disposal. We can't all sail around in gilded barges to the music of fifes; and it would be pretty hot and uncomfortable to roll ourselves up in blankets. But Cleopatra's example does demonstrate that the **total impression** you create—with clothing, color, scent, the grace of your movements, the charm and intelligence of your conversation, the variety of your interests—is far more important than

whether your face or body are beautiful in the conventional sense.

Of course, your face and body are important parts of you, and should be made the most of, and kept in as good shape as possible. Cleopatra certainly didn't neglect hers! But you're a whole person, with a mind and a personality—and **these** are what convey the impression of a deep and lasting beauty to people. How often have you heard someone say, "She's not exactly beautiful, but there's something about her . . ." A person can be fascinating, irresistible, without even a suggestion of what we normally think of as physical beauty. So spend as much time cultivating your mind as you do getting your body in shape; as much energy on expanding and deepening your interests as you do making up your face or worrying about your hair or your clothes.

And let Shakespeare's words about Cleopatra, "Age cannot wither her, nor custom stale her infinite variety," apply to you too.

Be aware of your sexuality

"But I am aware of it!" you may say. "In fact, I always seem to be thinking about sex and whether people find me sexually attractive. I haven't noticed that making me any better-looking."

We're not talking about the same thing. Being aware of your sexuality is **not** the same as obsessing about sex and how you're coming across to others. What happened the last time you were out with someone you were very much attracted to? You were probably nervous and self-conscious, worrying constantly about how you looked and whether you were doing and saying the right things. There's no way you can truly feel your sexuality in that situation; in fact, there's nothing more anti-sexual than that kind of self-absorption.

Being aware of your sexuality means full realization that you are a sexual creature, capable of giving and receiving tremendous pleasure and satisfaction. And what you are inwardly aware of does show on the outside—that's a scientific fact. The mind-body connection becomes clearer and clearer to scientists all the time. Your contact with your instinctual life, with the source of sex within you, will strike sparks that will find their way to the inner sexual fire in other people.

It's well known that the body responds automatically to what you're thinking and feeling. "The body is the message," says Julius Fast in **Body Language**. If you have trouble believing it, try it. The

next time you're with a desirable person, instead of sitting there worrying about whether or not they find you appealing, do this: Take a few minutes and imagine making love to them. Undress them mentally, think of being undressed by them: Look at their mouth, imagine kissing them. What would it feel like to be caressed by them, to lie naked with them, fuse your body with theirs . . . Really **feel** every sensation, hear their moans of pleasure and your own. You **will** be aroused by this—allow it! Don't try to hide it! Even if doing this makes you miss some of what they're saying, it will be worth it, because this is what will happen: Your eyes will narrow and the pupils will dilate (this is a powerful sexual signal only recently discovered). Your lips will become fuller and may part slightly. You will breathe more rapidly. Your face may become a little pinker—another strong sexual signal. It's recently been found that when we are having sexual thoughts, our bodies give off a scent, by means of a substance called pheromones, that attracts the opposite sex. Your body posture **will** become softer, more inviting. All your sexual characteristics will be intensified. And you can be certain that the other person **will be aware** of all this, though probably not consciously; will know that he or she is desired and that you appear suddenly more sexual and desirable.

Becoming fully aware of your sexuality and sexual potential will increase your confidence, too. A friend who works in an advertising agency told me this story of an experience of his own: "I was out one night with a model and found myself very intimidated by her beauty. I was sure I was too short, too homely, etc., for her to take any interest in me at all. Then I said to myself, Yeah, but wait a minute. If she and I were in bed right now, I could make love to her like she's never been made love to in her life, I

could make her a completely happy woman. And I started imagining that scene in every detail. Doing that, assuring myself in that way that I was a completely adequate, even a superior man sexually, gave me back the confidence I'd lost." I became aware that I **was** a sexual creature, and realized that of course she saw me as one. I became able to relate to her as a woman whom I found attractive and who might very well be attracted to me, rather than as some remote, unapproachable being who was honoring me by even condescending to talk to me."

Think about the last time you were with someone you knew desired you. Didn't it make you feel good? Didn't it make you sexually aware of them—and at least a little bit aroused? The same thing will happen to the person **you** are thinking about sexually: he or she will become aroused and will find you more attractive—and, depending on the unique chemistry between the two of you, the arousal may be more than slight.

Remember that this particular kind of exercise has a spiral effect: reminding and reassuring yourself of your sexuality, feeling that sexuality, will increase your self-assurance and arouse positive reactions in others—both of which will, in turn, make it easier for you to get in touch with that sexuality the next time. The more often you connect with your instinctual sex drive, the more natural and spontaneous the process will become, until it takes no effort at all.

Put Eros back into eroticism

In today's sexually "liberated" world, our credo seems to be: "Perform. Conquer. Quantity before quality." We use sex as an ego-booster, as a way of proving our masculinity or femininity. With the dozens of sex manuals on the market, sex has become something you can "learn to do," like macramé: ten steps to super sex. With all this emphasis on organs and mechanics and techniques, though, we've lost sight of what it's all about—where's the passion? Where's the psychic satisfaction that should go along with the physical? Where's the life-enriching quality of sex? What has gone wrong?

We've taken Eros out of eroticism, that's what.

Eros, says Dr. Rollo May, one of America's foremost psychotherapists, is the drive toward union, the power which draws us to another person, the life force of sex. Webster's defines Eros as "ardent desire," "yearning," "aspiring self-fulfilling love." None of this is present in the quick, meaningless one-nighter which is all that sex is for many people today: a brief encounter of bodies, empty of emotional content, empty of caring and tenderness. Sex is depersonalized, and ultimately unfulfilling.

I have a friend—I'll call him Edward—an average-looking guy, 31, medium height, dark brown hair and beard, steel-rimmed glasses; he has a nice face, but not handsome—yet there's something tre-

mendously vital and attractive and sexual about him, and women sense this quality. He's never without female company.

I asked him, once, if he had any inkling of what made him so attractive to women. "Well, I know it's not my gorgeous face or my devastating body," he answered, smiling, "so I know it must be something else. I think it's simply that I decided several years ago to get off the sexual merry-go-round. I'd had plenty of casual sex, one-night stands, and I finally realized that they weren't making me very happy—and I don't think they made the women I went to bed with very happy, either. I didn't care about my partners, they didn't care about me, it was just a quick physical thing and then I'd always feel disappointed and empty afterwards. So I decided that any sexual encounter I had in the future was going to involve romance and caring—not a lifetime commitment or even a long affair necessarily, but that I was going to really make love and not just screw. That I wanted and needed it to be leisurely and loving and satisfying for me and my partner, emotionally and not just physically."

It seems to have worked. More and more women—and men—seem to be realizing that the sexual revolution, with its promise of free, quick, grab-all-you-can sex, doesn't bring them happiness; that the really good lover isn't the skilled technician or the bed-hopping Don Juan (or Dona Juana), but the lover who knows how to put Eros back into sex. Who makes of lovemaking more than a simple release of tension, more than a notch in the belt or a way of keeping the bed warm for an hour or a night. The truly desirable lover is the one who can feel, and make his or her partner feel tenderness, wonder, exaltation, delight.

Animals copulate in seconds. Human beings alone are capable of lengthening the sex act, embellishing it, making it more than a simple biological ritual. The very phrase, "making love," has a uniquely **human** significance. The great lovers of history and literature are not the Casanovas and Don Juans, who are known for quantity alone; but those who infused sex with significance, who knew the arts of prolonging desire, of making satisfaction only inspire greater longing, of creating the true intimacy that is the only viable basis for physical intimacy: Lancelot and Guinevere, Tristram and Isolde, Heloise and Abelard, Cleopatra and Mark Antony, Robert Browning and Elizabeth Barrett . . .

Many men, in particular, in their eagerness to prove themselves by having sex often and as "efficiently" as possible, forget what sex **can** be and close themselves and their partners off from a whole world of delight. Imagine, for a moment, what lovemaking might be for a man who isn't afraid to be truly **erotic** and not just sexual: He gets to know his partner. He's sensitive to her moods. Instead of rushing her into the sack, he talks to her, listens to her, gets a sense of the kind of person she is, gives her—and himself—time to fantasize about making love, to learn to trust each other. He shows her that she's a special person to him, not just a means of getting his rocks off. And when the relationship gets to the point of touching, he still doesn't rush. Perhaps they'll massage each other. Or take a delicious bath together, loving every moment of the excitement, the anticipation, the longing. The really erotic lover creates an atmosphere—candlelight, music, whatever. He tells his partner she's beautiful, desirable—and he **means** it. He knows how to touch, and where, and when—not because he's read twenty-seven sex manuals, but because he's

alert and sensitive to his partner's needs. He thinks much less about **what** he's doing than about the person he's doing it with. He takes his time with intercourse, too. The French have a saying: "The aim of desire is not its satisfaction but its prolongation." It's not the moment of orgasm that people remember, but the desire, the anticipation—so why not make it as leisurely as possible? The man who draws intercourse out shows his partner he's in no hurry to have it over with and that he cares about prolonging her pleasure as well as his own. And afterwards, he **doesn't** turn over and go to sleep—that's about the least erotic thing anyone can do. A beautiful shared experience makes us want to stay close, to hold the other, to remember, kiss, caress—perhaps to fall asleep together, enlaced.

Everything I've said here applies to women just as much as to men: The sense of closeness, of warmth and sharing that come from real intimacy, from making love instead of screwing, from allowing yourself to care and to show that you do, is precious and unique. Nothing in life can duplicate it. In true lovemaking, in Eros, we transcend ourselves, and a real union takes place rather than a momentary contact of isolated individuals who will go back to their isolation the moment their bodies part. So let yourself be a truly erotic lover, not just a performer. Once you master this art—and it **is** an art, not just a skill—it **will** show. People will see it in your eyes, your hands, your smile, the movements of your body. Your whole being will send out signals that say, "I **care**—about love, about closeness, about people, about **you**." You'll be not only more attractive, but a much more desirable lover, one with depth and sensitivity, who understands and feels all the wonderful nuances of emotion and sensation that our mechanized civilization tries to rob us of. Don't use

sex as a substitute for that real, meaningful communication and closeness we all want. Use it as a path to that closeness. We're not just bodies; we're total human beings.

Unleash your animal magnetism

We can all name people who have that mysterious quality called “animal magnetism.” Sean Connery has it. Nick Nolte has it. So do Sophia Loren, Lena Horne, Barbra Streisand, Kris Kristofferson. It’s a quality that transcends age, sex and physical type.

We all know people who definitely do **not** have that quality, too. For me it’s Julie Nixon. Tatum O’Neill. David Cassidy. Grace Kelly (remember her?). Mark Hamill.

But what is it? Everybody can spot it, but nobody can really define it. It certainly is something that turns people on, that attracts people. (It isn’t called “magnetism” for nothing.) It’s a very sexual quality, but it isn’t synonymous with sexiness, because there are lots of different types of sexiness. There’s refined sexiness, wholesome sexiness, cute sexiness—but animal magnetism is another kind.

Perhaps the closest we can get to a definition is to say that it’s an earthy, vital quality. People who radiate animal magnetism give us the feeling that they’re closely in touch with their senses and their deepest, rawest emotions. They’re not crude, but they’re **real**, without a veneer of artificiality. They’re not necessarily always what we like to call “gentlemanly,” or “ladylike,” but they’re human, honest, and very much alive. And very few people are immune to their attraction.

Just about everyone has the **potential** to radiate that strange and nearly irresistible quality. But most people are afraid of it, and keep it locked deep inside them. They're afraid of what might happen, to them and to others, if they released it—afraid of raw emotions, afraid of down-to-earth experiences that make a mockery of "refinement." And as a result, they miss out on an untold wealth of experience and pleasure.

It doesn't take any special skills or tricks. Simply be one of those people! It's so easy to unleash that animal magnetism that's buried inside you and live as fully as you can. Free your senses, let them enjoy all the experiences life has to offer. Let your eyes linger on a sight that delights you. If it's an attractive man or woman, don't look away when you're "caught" looking. Look at all the beauty around you—in nature, in architecture, in people's faces, in colors and shapes. **Listen** to all the sounds of the world, even the raucous, grating ones: they're all part of living. **Touch** what feels good—soft fabrics, grass, flower petals, running water, flesh. Let your sense of touch become totally alive. **Taste** and **smell** fully, intensely—food, the natural scents of trees and flowers, the skin and hair of a loved one. The main thing is, never be afraid or ashamed of your senses and the pleasure they bring you. They're what poet William Blake called "the doors of perception," and until they're cleansed, opened wide, you're not fully alive.

Animal magnetism has little, if anything, to do with the spiritual, intellectual element in us. It's exactly what it says it is—the **animal**—the fleshly, sensual, primitive. It's what binds us to the natural forces from which we draw our energy, which are our very source of life. And the sexual is one of its

primary elements because sex is perhaps the most powerful of those natural forces. The sexual energy radiated by people who know how to unleash their animal magnetism is not sex as it has been refined and trivialized by society. It's not flirting, teasing or playing games. It's **primal** sex, sex that sweeps away convention, restraint, even reason and thought on a tremendous tide of pure energy. Put yourself in touch with this primitive, life-giving force: let yourself go in sexual encounters, in the way you look at people who attract you, in the way you touch them, in the way you touch your own body.

When you have freed yourself, when you've made contact with the forces of nature and allowed them to become a part of you, you will become a conductor of these forces to the outside world. And animal magnetism, finally, is simply that: the radiating outward of your encounter with the sources of life. And life, after all, is what it's all about; people are drawn to those who offer more and more intense, life-giving experiences.

Free your imagination (and others')

We are all born with the capacity to be imaginative, inquisitive, creative, exciting people. But the society we live in seems to conspire to kill these capacities—by locking us, as we grow up, into a strait jacket of rules and systems. We learn to inhibit and ultimately stifle our instincts and impulses, to behave in a way that will please the people who have the power to punish or reward us. It's only on certain special occasions—when we're drinking or high, on vacation, or in some other way freed from the normal restraints of convention—that the fear (and it *is* fear: of being "different," of punishment, of failure) falls away and we rediscover some of those imaginative powers that society has tried to beat out of us but that are still locked deep inside us somewhere."

In an article in *Psychology Today*, the widely known anthropologist Ashley Montagu points out that human beings are designed to **develop** "an open-mindedness that is free to consider everything, a sense of humor, playfulness," all through their lives; but instead, society has taught us to associate these qualities with children. People who are able to retain these qualities, he says, "are likely to be much more successful as human beings." Such people "will keep the qualities of youthfulness to the last moment of their lives. This is what keeps a human being alive—otherwise, he dies, no matter how physically well he may be."

We worry so much about what others will think of us that we manage to lose every shred of individuality and imaginativeness we ever possessed. A friend in business tells a story of walking into a conference room at a large advertising agency in New York, and seeing "six guys dressed absolutely alike. I thought there was something wrong with my vision, that I was seeing in sextuplicate, or that I'd walked into a rehearsal for a Broadway musical or something. But all it was, was six timid souls on their way up the corporate ladder, terrified of being different or unusual or the slightest bit individual. Naturally, none of them stood out in my mind, and later I couldn't remember which was which."

Freeing your imagination means recovering that youthfulness of spirit that we all once had. It means being **your unique self** without worrying about what you're "supposed" to be for your age, or your position in the world. We all know people who constantly use the phrases, "well, at my age . . ." or "you know, in my position, I can't . . ." They're afraid to get up on a dance floor, to tell a funny story, to play a game—to experience the world the way they were meant to. What if people disapprove? What if they don't do it well, or look silly, or . . .

You can never truly free your attractiveness until you learn to free your imagination. Part of it is being physically active. Part of it is being **mentally** active. Part of it is using all your senses, really **seeing** colors, really being aware of sounds, smells, tastes—and part of it is re-learning how to feel and then **letting** yourself feel.

People will be swept along with you if you can get back in touch with your repressed imaginative powers. It's something everyone is really dying to do, if

someone else will only lead the way. **Be** the leader. Be the one who starts a song session at a party. Who suggests a picnic lunch in a park instead of a hamburger in some dingy coffee shop. Or a trip to the circus (there's nothing better for bringing out people's youthfulness of spirit). Be the one to dress as the spirit moves you. The one who isn't afraid to get up and dance wildly, to be noisy and silly—or to sit quietly in an armchair by the fire and dream.

Plunge without fear into the repressed regions of your mind; open a conversation with the inner you, the imaginative, creative, emotional you. You may well find wild contradictions there; inside you there may be a sage and a clown, a mountain-climber and a mystic, a beach bum and an intrepid explorer. That's okay. There is no eternal law that says we have to be consistent. Each of us is really many people. Discover them all, get acquainted with the many facets of your personality. You'll be refreshed, renewed, inspired. Other people will be fascinated and attracted to you. And furthermore they will be inspired by you. Because by showing them the power and the breadth and the excitement of your imagination you will help them discover their own.

Get people to fantasize about you

You can always tell when you're starting to get into someone's mind. You catch them looking at you. They let things slip, like "I ate at this marvelous, funny little restaurant last night, and I was thinking how much you'd like it . . ."

That's fine, you might say, but **how** do I get into their minds in the first place? And why should I bother? After all, when I meet someone, either they like me or they don't.

Let's tackle the **why** first. It **isn't** just a simple matter of they-like-me-or-they-don't. People's reactions are a lot more complex than that. Think back on your own experience. Hasn't it happened to you that you've been indifferent to someone at first meeting—or even actively disliked them!—and gotten to like them, maybe even to love them, when you knew them better? Didn't your whole image of them change, even the way they appeared to you physically? First impressions aren't necessarily reliable, and may be downright misleading. If someone you're attracted to doesn't seem to respond well to you at first, there's absolutely no reason to assume that's that and give up. If you can get into the mind of that gorgeous guy in the next office; if you get that lovely woman who walks her dog every morning while you're walking yours to fantasize about you—you may find a beautiful friendship developing.

That's one **why**; here's another: Many people **need** to be able to think about you for a while, enjoy little fantasies about you, before they can really get turned on. This is the case with women more often than with men, though there are plenty of men, too, who need time to establish you as a fixture in their minds before they can consider having a close relationship with you. We all know the pleasures of anticipation in all areas of life, whether what we're anticipating is lovemaking, delicious food, seeing a show, going to a party, running into the surf on a hot day, curling up in bed on a cold night. Isn't it only fair to allow people to anticipate knowing **you** before you give them up as a bad job?

So much for the **why**. Now let's talk about the **how**. The second **why** we discussed—the need that many people have to anticipate and think about a relationship before they actually have it—should have suggested to you one of the main ingredients of the **how**: patience. There are very few people, other than movie stars, that inspire instant fantasies. Most people grow on us. Give yourself time to grow on someone and give him or her time to get accustomed to the notion of **you**—as a friend, a date, possibly as a lover. Remember that countless people pass briefly through our consciousness. Few stay there for any length of time. If you want to be one of the few, you have to become more than a body and a face for someone—you have to become a permanent fixture in their imagination, a force in their life, a unique personality. That takes time.

But besides getting accustomed to you, they have to **like** you. And the best way to accomplish that objective is, and always has been, to like them and let them know it. We're all suckers for people who like us. Of course, you have to use your judg-

ment. Showing someone you like them doesn't mean fawning on them, showering them with extravagant compliments, being a doormat or being a pest. You **can** overdo a good thing.

Suppose you're a guy who's been doing a little fantasizing yourself, about an attractive co-worker, and you'd like her imagination to get busy on **you**. Ask intelligent questions about her (not banal small talk). Find out what her interests are. What she likes to do in her spare time. Let it be clear how many of those interests you share—and that you'd love to learn about some of the ones you know nothing about. Does she like good mystery novels? When you're out to lunch one day, buy her a copy of the latest Mary Stewart. Do plants turn her on? Get her a small one for her desk. If she's a tea drinker, buy her a little sample box of seven kinds of exotic tea. Offer to teach her how to play chess if she'll teach you how to play bridge. An occasional compliment can be very effective too, if it's sincere. Let her know that you notice when she wears something new, or something particularly attractive—that she looks marvelous in blue, or stunning in red. And talk to her openly and honestly about yourself, too. Ask her advice occasionally. When you become aware that she's begun to think about you even when she's not actually with you, when she starts saying those little things, looking at you in that special speculative way—**then** you might ask her out; perhaps for lunch first, then dinner. And take it from there.

The point is this: you don't have to come on like a bulldozer when you've just met someone. Get into their minds first. Contrary to what many people believe, physical appearance often is **not** the first thing that attracts us to people. It's much easier to develop a physical attraction for someone you **like** than

for someone you don't care for or are indifferent to. If you can get the person you have your eye on to like you, give him or her plenty of time to fantasize about you, to develop a desire to know you better—you will have prepared the best possible atmosphere for those fantasies to become reality.

Break the laws of polite conversation

It's so easy to make polite conversation—"What do you do?" "Oh, isn't that interesting." "Isn't this a nice party?" So easy, and so boring. We say it, and forget it—and forget the person we said it to. And they forget us. The whole exchange is meaningless. It might as well never have taken place.

Life is too short to waste doing meaningless things! What we all need to do, if we want our social life to be more interesting and exciting, if we want to get more stimulation out of life and people and if we hope to be more attractive to others—to be someone who is remembered, admired, liked, desired—is not to improve our polite-conversation skills, but to get rid of the whole concept that conversation **has** to be polite and inoffensive.

When we're with others, especially with people we don't know too well and on whom we want to make a positive impression, we generally repress at least 75% of the things that come to our minds—because our built-in censor tells us that they're obscene, vulgar, crazy, hurtful, provocative, etc. Of course, the censor can't be **completely** inoperative—there are **some** things that shouldn't be said—but as a rule, that little blue pencil crosses out much too much. We're **over**-careful, we bend over backwards in order to avoid giving offense or giving "the wrong impression," and as a result it's often only the most banal, insipid, meaningless things that

get said. You have to go a lot farther than you think you do in breaking the rules of “polite” conversation in order to get into trouble.

You don’t have to believe it; just try it. Express an **honest** opinion or two, even if it’s totally different from the popular one. Everyone’s been talking about what trash “Star Wars” was and you loved it? Say so. You have a sneaking admiration for the monumental chutzpah of former President Nixon? Dare to say it! (Now **that**’ll make people remember you!) If you’re with a group of doctors, let them know that you’re unhappy about the high cost of medical care. If you’re talking to a shrink, let him or her know that you think anybody who goes to one must be crazy. If everyone around you is talking about that **mahvel-ous** party Jane gave last week, and you don’t think it was so marvelous, mention that you were never so bored in your life. Express yourself honestly and freely; don’t bottle up your feelings in the service of some unwritten code of polite conversation. Polite conversation is really non-conversation.

And don’t ever make a show of indifference. We’ve all seen people who lounge about on sofas with a superior air, trying to appear distant, sophisticated, self-assured. They cultivate a mocking laugh; they put others down; they think it’s juvenile to show interest in anything. And they’re the most boring people around. You can’t be **interesting** and attractive to others unless you’re **interested**—in them, in what’s going on around you, in life itself. It’s the people who find life and human beings endlessly fascinating who **are** fascinating themselves, because they’re responsive to experience, fully alive. The greater your interest in things and people **outside** yourself, the more attractive **you** become.

"But I just don't find people all that interesting!" you may protest. If so, it's probably because you haven't broken through that outer layer of convention and trivia, through the superficial chatter that passes for conversation, and found the real, infinitely complex person underneath. Talking to people as directly and honestly as you possibly can will often jolt them by its very unexpectedness into being direct and honest themselves. And once you begin to see people in all their quirks, craziness, humor, beauty, ugliness, wisdom and foolishness, you'll develop a **real** curiosity and concern about them and about life which will reveal itself in everything you say and do. Your eyes will sparkle with life, a smile will always seem to be hovering on your lips, your movements will become more spontaneous, you'll become a more **sensuous** person in that you'll be using all your **senses** more. You'll be perceived by others as someone who can think independently, who is interested in everything, who makes observations and draws conclusions, who isn't afraid to be your own person. You'll become more adventurous, more interesting and attractive and fun to be with.

Say what you feel

Well, go ahead, say it—"I thought this book was about how to be good-looking, not about what to say." If you were annoyed by the title of this chapter, and said so, you've just taken an important step towards being better-looking. Believe it or not, people who have the courage and confidence to be honest and say what they feel instead of what they think they're **supposed** to say **are** more attractive, actually **look better** to other people.

A friend of mine told me, about a year ago, that she'd been in a singles bar when an absolutely gorgeous guy—who turned out to be twelve years younger than she is—came up to her and said, "I want to fuck you. Do you want to fuck me?" She nearly dropped her drink. She was startled out of all her usual reactions by his directness and honesty. "Whatever clever remarks I might have made with a more conventional approach, whatever verbal parrying I might have done, became quite meaningless. That kind of honesty deserved equal honesty from me." She looked him over, liked what she saw, and said, "Yes." A year later, she still sees him, and she showed me a picture of him recently. He's not gorgeous at all. He's a very ordinary-looking man. But my friend still considers him beautiful. His straight, up-front, no sneakiness approach made him beautiful to her and keeps him that way.

I'm not saying you should always bypass the preliminaries; they're often fun. But breaking through the inane trivia of small talk always makes an im-

pression. People will remember you. Of course, if you sit and make small talk with someone for an entire evening, they may well remember you also, simply because they've spent a long time with you. But they won't remember what you've said because there will have been nothing to set you apart from a hundred or a thousand other people. After hours of talk, you won't know them, they won't know you, and you certainly won't have become more attractive in their eyes.

You become memorable—and thus more attractive—by being yourself, and that means saying what you feel. People are so afraid of **feeling** that 99% of all conversation is meaningless: “What do you think of this weather?” “And what do you do?” “Nice party, isn't it?” If what you're feeling is “I'm having the greatest time I've had in months,” or “I hate all Republicans and I hope you're not one,” or “This weather makes me feel suicidal, I need comfort,” or “I really want to talk to you, let's slip out to the bar around the corner,” say it! Life is too short to waste time and energy in trivial, empty chatter. And if what you're feeling is **honestly flattering** to the other person, they'll love it. It's a psychological fact that we respond favorably to people who like us, who want us, who boost our egos, “stroke” us verbally. Richard G. Abell, M.D., author of **Own Your Own Life**, says that words, “when given honestly and forthrightly, with a sense of integrity, are very powerful sources of strokes,” and strokes are “the most important psychological event in our lives.” From the moment of birth, all through life, the people who stroke us, verbally or non-verbally, become likable, lovable, beautiful to us. One crisp fall day when I was walking along the street in New York City, a man said to me, “You've got a beautiful ass.” I immediately felt jauntier, sexier, more attractive: I

couldn't keep a smile off my face or a spring out of my step, and soon noticed that **lots** of men were looking at me. Now the man who made the comment was far from beautiful—grossly overweight, in fact—but I found myself thinking that he'd had an extremely pleasant, likable face.

Being cool, unimpressed, uninvolved, cautious is counterproductive. Let's say you've met someone you really like, she (or he) is leaving and nothing's been said about seeing each other again. You have nothing to lose, and everything to gain, by being honest. **Show** that you're disappointed she's going, that you want very much to see her again. She may not even leave! This worked for a man I know. A woman who worked in his office had decided to move to California. "I'd just started to get to know her," he said, "and now she was going away. I realized that I had to come right out and say what I was feeling. There was no time to take things slowly. So I went up to her one day, and I said, 'Jean, you and I don't know each other very well yet, but I find you tremendously attractive, and when I heard that you were moving away, it really depressed me—I thought, my God, you're going 3000 miles away, and we'll probably never see each other again, and I'll never have had the opportunity to make love to you—and it seemed unbearably sad.' She said, 'Jim, I had no idea you felt that way.' And then I asked her if she was free that evening, because there was so much I wanted to say to her, and so little time—and she said she was. And after that evening, she said, well, she didn't really **have** to leave **quite** so soon, nothing terrible would happen if she put it off a week . . . or two . . ."

Try this experiment: Next time you're conversing with someone and find yourself thinking that they

have beautiful eyes (or mouth, body, whatever)—say so! It works! They'll say, "Oh! Really? Thank you!" You will look quite a bit better to that person than you did before. And not only that; people who are gutsy enough to say what they feel come across as decisive, forceful, positive; as someone to be reckoned with.

Words can make you more attractive

Do you know that words can turn someone who's damn near grotesque into someone who's not only attractive but almost irresistible? That's right, **words** can make beautiful people out of average-looking or even homely people. And the kind of beauty I'm talking about has nothing to do with how you part your hair or whether your clothes have an Yves St. Laurent label on them—it's the only real kind of beauty, that kind that comes from within and illumines your entire being.

You've heard people say, "She was gorgeous to look at—but as soon as she opened her mouth she turned me off." The first attraction may come through the eyes, but people almost never (unless they're psychologically disturbed or have deep personality problems) remain attracted for long unless there's more to someone than just a pretty facade. Our words—what we choose to say, and the way we say it—express our personalities.

But most of us are too scared and too inhibited to **let** our words express us. We lack the confidence to feel that there's something in us that's **worth** expressing. And so we parrot others' opinions, or say what's fashionable, or what we just read in **Time** magazine, or what's trivial and painless—and none of it has anything to do with the person **we** are, it's just what best-selling novelist Iris Murdoch calls

"machine talk." Push a button and out come 25 clichés.

Recently an attractive blonde woman I know went out to dinner with a guy she described to me as "really homely—his looks didn't turn me on at all. We'd finished our steaks and were drinking coffee when he suddenly turned to me and said, 'I want to tell you something. I think you must be one of the few women in the world who are beautiful when they wake up in the morning.' I was so surprised I said, 'Really?' And then he said that my skin was like an alabaster vase, lit from within—and that more than anything in the world, he wanted to touch it, to touch my cheek and kiss my lips, and hold me all night long in his arms . . . I was so intrigued I actually felt myself becoming aroused by what he said. 'I didn't know you were such a poet,' I said to him, and suddenly he seemed very attractive to me—I was seduced by what he said. Literally. That night I invited him in when he dropped me off at my apartment and we made love."

Think of all the homely people who've been made beautiful, fascinating, magnetic by words. The poet Dylan Thomas. The philosopher Jean-Paul Sartre, who had no trouble attracting young, pretty women right up until his death. The French novelist George Sand—no beauty, but the most famous and sought-after men in France were her lovers. The writer Stendhal, famous for his physical ugliness, but also his wit, brilliance, and charm, who never lacked for beautiful women. English novelist George Eliot (Mary Ann Evans), extraordinarily homely and one of the most renowned and loved women of her day. The list is endless. And of course there's the most famous fictional example of all—Cyrano de

Bergerac, with his nose that went before him "by a quarter of an hour" and his beautiful words that won the heart of his Roxanne.

But I'm no poet or novelist or philosopher, you might say. Don't be too sure. There's poetry in all of us, if we'd only release it. Americans—American men especially—are terribly afraid of language. They're afraid they might seem unmasculine if they go beyond a 200-word vocabulary and a repertoire of grunts. I've got news for you. Women love words, and they love men who aren't afraid to use words—words of love, words of praise and flattery, words that express their feelings—about life, love, people, the world, the sunset, the stars, about how **she** looks by candlelight, how soft her skin is . . .

And don't forget, words have other advantages besides creating poetry. I recently met a man who happened to mention to me that he had read the Hite Report on female sexuality. My immediate thought was "any man who would take the trouble to plow through that long book to find out what women really want and experience in lovemaking must be a **fantastic** lover!" If you've read something, done something, seen something that's interesting or exciting or that you're proud of—you've climbed Mount Everest, you've hitchhiked across the country, built a log cabin in the woods, read the entire works of F. Scott Fitzgerald four times, spent a month in a Zen monastery—say so! People will be impressed, you'll look more adventurous or knowledgeable or mysterious to them. Express your opinions, no matter how unconventional or even outrageous you may think they are. Stop censoring yourself! And don't launder your speech. Use whatever words you find most expressive of what you have to say, even if there may be a slight risk of offending someone. People are

much more likely to be pleasantly startled and intrigued than offended by plain, gutsy talk. “That guy has the most beautiful ass.” “Breasts are the most wonderful invention since the wheel.” At a cocktail party I heard a perfectly respectable-looking woman say, quite seriously, “You know, fucking is a really nice thing.” No one was turned off—on the contrary, people were impressed by her honesty and lack of self-consciousness in saying what she felt.

Again, this doesn’t mean you should limit your vocabulary—that’s boring. Explore new words. words you like the sound of, that have special meanings for you, that express precisely the shade of meaning you’ve been looking for. Tintinnabulation. Mellifluous. Contumacious. Mogul. Frankalmoign. Oubliette. Not to show off—but because words are fun. Fun to learn, to use, to hear, to play with. (Just be sure you pronounce them right.)

Words are uniquely human. They’re our greatest tool in connecting with others and making ourselves interesting to others. Use them!

How to use your eyes in romantic encounters

The eyes have always been considered the most expressive part of the face, even more so than the mouth. And with good reason: by far the largest proportion of the information we get about the world around us comes through our eyes, and when we give our attention to something, it's generally with the eyes that we do so. In folklore, legends and myths, popular songs, poetry, the eyes figure more importantly than any other single part of the human body. For thousands of years, the idea that the eyes are windows to the soul has been commonly believed—and no idea lasts that long without some truth to it.

Large, beautiful eyes are always thought to be an asset—but even if nature didn't endow you with extra-big ones, the range of emotions that the eyes can express, and the effects the eyes can have on other people are so varied, so nearly unlimited, that there's absolutely no reason for anyone to say "My eyes are nothing, so I'd better forget about them and concentrate on some other part of me." Eyes can be ingenuous, knowing, seductive, haunting, angry, fearful, loving, hypnotic, merry, secretive—I could go on and on. Far from being nothing, eyes can be everything. They can be your most potent weapon in a romantic encounter, setting the mood, saying what you feel more articulately than you could say it in words, influencing what the other person feels.

Well-known anthropologist Desmond Morris, in ***Intimate Behavior***, points out that “Lovers ‘gaze deeply into one another’s eyes’ for a particular reason. Under the influence of strong emotions of a pleasant kind, our pupils dilate to an unusual degree, the small dark spot in the center of the eye becoming a great black disc. Unconsciously, this transmits a powerful signal to the loved one . . .” Older cultures than ours have made use of this strong erotic signal for centuries: women used to place drops of belladonna in their eyes to dilate the pupils and thus make themselves seem ready for love.

“Another change that takes place in the eyes when emotions run high,” Desmond Morris continues, “is a slight increase in tear production.” This accounts for the glowing or shining eyes that we associate with someone who is in love or someone who is in the mood for lovemaking.

To make the most of your eyes, you’ve got to know exactly what they can do. Here’s something you can try: Stand in front of a mirror and make your eyes express all the different emotions you’re capable of feeling. Learn what your eyes do ***naturally***—do they crinkle up with merriment, narrow thoughtfully or seductively? Do you have round ingenué’s eyes, or long eyes that turn up (or down) at the corners? Are they sultry and heavy-lidded “bedroom” eyes? Use to its best advantage what comes naturally to you. Desmond Morris describes the kinds of eye movements that invite intimacy: “Apart from the well-known wink, the rolling of the eyes is also reported to be a direct invitation to copulation in certain cultures. A demure dropping of the eyes also transmits its message in the female, while a slight narrowing of them can indicate interest

on the part of a male." And we all know that holding eye contact longer than usual can make a profound impact, making plain one's interest and curiosity, hinting at what may come later. A steady, unwavering gaze is one of the most seductive of eye signals. You've probably heard the phrase "a melting glance": it means simply a long look that turns someone on, and if you're thinking erotic thoughts when you look at someone, your pupils will dilate, your eyes will become slightly moist, and you'll attain that "melting" look automatically.

The way the eyes are opened and closed, too, can speak volumes. Of course, most people automatically close their eyes when they kiss—but try giving in to an impulse to close your eyes **before**, in anticipation; or **after**, to let the feeling linger on.

When you're with someone you're attracted to, don't try to conceal your emotions as people usually do, but instead let them "float free" in your eyes. Don't concentrate on what your eyes are doing—that will take care of itself—but on what you're **feeling**. The emotion will show if you make no effort to cover it up. And the person will get the message.

Virtually everybody, except perhaps people who are pathologically shy, loves to be looked at, especially in a sensual way, a way that says, "you turn me on." There's nothing more delicious, more ego-satisfying, than to be devoured by someone's eyes, to be looked at lingeringly, approvingly; to be a visual feast for a lover or a potential lover . . . or to see that lover's eyes narrow and close in an excess of pleasure. So take full advantage of this universal human tendency. Whether your eyes are blue, brown, hazel, gray, or green; large or small, round or narrow, deep-set or prominent, spaced close to-

gether or far apart, learn to use that vast potential they have. Learn to make love with your eyes (as well as the rest of you, of course), to communicate emotion with them, to convey messages with them. You'll find not only that your romantic moments are more romantic, more rewarding, and more exciting, but that you'll have more of those moments than you ever thought possible.

Stare at someone boldly

It has been said that the eyes are the windows of the soul. But how is anyone to see into them, into the source of your attractiveness, if you keep the windows tightly shuttered?

And that's exactly what you're doing when you're afraid to look at someone. We're not talking about casual glances now, but about really **looking**, in a way that says, "You are the most fascinating person I've ever seen, and I can't take my eyes off you." . . . A way that will make **you** equally fascinating to the person you want to attract.

Everyone is flattered and interested when someone shows obvious interest in them. It's human nature—and you can use it to your advantage. It's been known for thousands of years that the eyes have hypnotic and seductive powers. With them, you can take control of a situation—or of a person. Eye contact is one of the major signs of dominance in body language. It shows that you are sure of yourself and of your attractiveness, and it's a well-known psychological fact that the way you feel about yourself is an almost sure-fire predictor of how others will feel about you.

A young businessman of our acquaintance (no Robert Redford—his nose is too big, his face too long, he's too thin) told us how he used to have lunch every day at the same coffee shop, where he was often served by a lovely blonde waitress. He was too shy to speak to her, apart from giving his

lunch order, so he just stared. Whenever she was within sight, he didn't take his eyes off her. At first she appeared uncomfortable, tried to ignore him, pretended she wasn't aware of what was going on. But he persisted; and eventually, realizing there was nothing else she could do, she decided to look back at him—and had to smile. He was really rather appealing, after all, she decided. “Why do you keep staring at me?” she asked. “Because you're the most beautiful creature I've ever seen.” He started to look even better to her then. And really, someone with such an unusual, ingenuous approach just **had** to be a nice person.

If the young man had tried to start a conversation with her right away, he might well have been brushed off—she was used to that kind of approach, and she knew how to handle it. But the silent game, the mutual eye-play, the message that his eyes sent her day after day had intrigued her, raised him several notches in her mind. And when she at last responded—as virtually everyone will do, eventually—and they started to talk, he asked her out, and they were soon having a passionate affair.

As this true story demonstrates, the technique works. The bold use of the eyes can make you attractive to another person even if you're a very ordinary-looking sort, who doesn't radiate sex appeal at first glance. So the next time you see someone you'd like to attract, marshal those hypnotic powers of your own eyes. Stare unabashedly and unashamedly. Let your eyes travel up and down his or her body once or twice, but otherwise concentrate on the face. At first the person will probably be confused, and look away. But when he or she realizes that your interest isn't fleeting, but intense and lasting, first your stare and then your interest will start to be returned. **You'll** begin to look better and better.

From there, the rest is easy.

To be able to look at someone boldly is an unmistakable sign of confidence in yourself. An average-looking person who is gutsy enough to look at you directly and steadily makes you think there must be something special there. "If he's not apologizing for the way he looks, there must be more to him than meets the eye." Like every risk, it takes courage. You'll be examined in turn; you may—possibly—be rejected. But you persist, because you're adventurous and unafraid of the risk. And most of the time, it will pay off.

Remember: the eyes are the most seductive feature of the face. More people have been seduced by a look than by a touch or a kiss or candlelight and soft music—and one long look can be worth a thousand words.

The Mean Look

Have you ever caught yourself looking at someone with an expression on your face that you know must be a pretty grim one—and then hurried to smile and look pleasant? Well, it's understandable. We don't always **feel** smiley and pleasant, yet we've been taught that we have to cover up our real feelings and pretend. But for many of us, the worst thing we can do is to cover up our real feelings.

Let me give you an example of what I mean. Have you ever noticed those cigarette advertisements with the man or woman looking straight at the camera and neither smiling nor frowning, but just staring at you? The expression is one of intense . . . something. But it **is** intense. And what's more, it's seductive. It's telling you something, but you don't quite know what—and it wants something from you, too. It makes you feel slightly uncomfortable, like a riddle you want to solve. It's not a friendly look, it's not a menacing look. It's a look that could suddenly become something else—it could break into a smile, or just as easily become a sneer. It draws you . . .

This sort of look is more often seen on men than on women, but it **is** seen on women too. And it almost infallibly arouses a strong reaction from the opposite sex. One is confused, interested, a bit annoyed and upset, excited, and—most important—aroused. At first it may be only one's curiosity that is aroused; but that's a very important beginning. To have gotten someone to want to know more is quite

an important first step.

You've probably often felt oppressed by all the conventional notions about how to behave when first meeting people—that you have to force yourself to relax, smile, and be affable even when what you feel like doing is furrowing your brow, narrowing your eyes, and fixing the other person with a stern and appraising and enigmatic gaze. Well, I'm suggesting that you do what you feel—and that you do it quite openly and naturally. Because society has laundered all our emotions to such an enormous extent, the person who feels free to look “mean” if that's what he or she is feeling is bound to be much more in touch with his or her emotional life than the majority of people. And as I've been saying all through this book, those people who are in touch with their emotions are in touch with the source of their attractiveness.

So if you are thinking, making evaluations and judgments when you meet someone, let it be seen. Let it be seen that you are prepared to take command, to decide issues, to be uncompromising and without illusion. That people will have to measure up to **your** standards this time, to please **you**. If you're feeling mysterious, enigmatic, unpredictable, let it show. People are excited by the scent of danger, of adventure. They are intrigued by someone they can't immediately figure out.

I'm not suggesting that you “put on” this kind of look if that's not the way you're really feeling. It won't work. A man may come off as a caricature of Burt Reynolds at his worst; a woman as cold and threatening, a real bitch. All I'm saying is—if that's your mood, let it out. Don't hide it. It can be tremendously attractive.

The successful look

Let's talk for a moment about something that everyone's aware of but that baffles most of us: looking successful. We wonder about the chemistry of it: What is that indefinable **something** certain people have that tells you they've made a go of it, that they are successful at whatever they do, that they are people who count, who make a mark on the world? It may have something to do with clothes, with hair, with general grooming—but mostly it seems to be an **air** about them, a sense of authority and confidence. And whatever **it** is, it shows in everything they do, from ordering dinner in a restaurant to making travel reservations to talking to strangers.

Is the successful look possible only for people who are very successful financially, or who have made a great name for themselves in business, politics, the arts, or some other field? Or is it something that anyone can attain?

I firmly believe that anyone can look successful—and furthermore, that once you **look** successful you'll **be** more successful, which in turn will make you look **more** successful, and so on, in an ever-increasing spiral of confidence and attractiveness.

The aspects of the look which have to do with physical appearance—hair, clothes, grooming—are easy to acquire. Choose your clothes carefully for fit and style and that special quality that says to you, "this outfit is **me**." And then wear them casually and comfortably. Don't try to look "dressed up," or think

dressed up. Some people buy expensive clothes and then look as if the clothes were wearing **them**. This is fatal to the look of success.

Hair should, of course, be well cut, but it shouldn't look carefully coiffed. It should look as if it takes care of itself. Makeup on a woman should be minimal and well done. A large part of the successful look, you've probably gathered, is the natural look.

Okay, the hair and clothes are taken care of, you may say, but what about the attitude, the manner? I'm **not** a bank president or a tycoon or a famous conductor . . . I'm just Joe or Jane Average. How can I come across as though I'm a success?

The answer is that you **are** a success . . . at something. **Everyone's** successful at something. Your work. School. Social contacts. Your sex life. Tennis. Omelettes. Guitar. Indian beadwork. Think about your life. There **is** something, very likely several things, that you're very good at. That you can be justly proud of. You can walk down the street, head high, and say to yourself, "I make the best damn **paella** this side of the Rockies!"—or whatever your special competence is. Don't hide your skills and talents, and don't hide your pride in them. If you're good at one thing, you can be good at other things—maybe at everything you energetically set your hand to. And eventually, that pride will become a quiet self-assurance that will pervade all of your life. You'll find yourself stating your opinions and points of view with more authority, and with the expectation that you will be respected. Your public behavior will reflect your inner conviction that you are an important person. You won't ever need to **look** for attention; you'll know that you've got it. This is the

manner of someone who feels in command and is in the habit of being at the center of things.

Learning how to release your own inner attractiveness, too, is an important factor in looking confident and successful. If you've done all the things suggested in this book, your self-assurance will increase to such an extent that you'll automatically look more successful.

A friend of mine, an older man, is a painter. He's never made very much money, he's never become famous. He doesn't have a bulging wallet or expensive clothes; he doesn't eat in fancy restaurants or jet off to chic resorts. He dresses in jeans most of the time, has a small circle of friends—nothing about him fits the conventional description of "success." And yet there is about this man that air of quiet self-assurance that seems to say, "I know I'm good at what I do; and that's success in my eyes." People sense it, and they automatically respect him. And women find him extremely attractive.

The successful look, as you can see, is mostly a question of attitude rather than of the label on your suit or how much money is in your wallet. If you remember that you are already successful in some areas and that you can and will expand that success into other areas of your life, you should have little trouble learning to radiate that certain indefinable—and yet very visible—quality.

How to create a look of warmth

The keys to being more attractive and appealing are often amazingly simple. For instance, the difference between people who strike us as being cold, rigid, and forbidding, and people who seem to radiate warmth and openness, who make you want to touch them, be close to them, be a part of their lives, is fundamentally a simple matter of the way they use their bodies. The body can be used to keep other people at a distance, or to invite them to come close to you.

Psychologists have known for many years that the way people use their bodies tells an enormous amount about them: it tells how they feel about themselves, about others and about life in general, as well as what emotions they're experiencing at the moment. We each give out what psychologists call "cues," which include facial expressions, postures, the way we turn our bodies in relation to others, gestures, touching, the way we use our eyes, our tone of voice. Much of this is involuntary; but if you're aware of some of the signals and what they mean, you can learn to relax some of the controls you normally keep on your body, in such a way that you will let out "welcoming" cues to other people, rather than cues which say "no admittance."

First of all, you have to be physically and mentally relaxed. If you're tense, uptight, on guard, others won't feel at ease with you and won't be

drawn to you. Practice tensing your muscles and then relaxing them completely, especially the neck and shoulder muscles, where tension is most common. Regular physical exercise—jogging, walking vigorously, swimming, dancing, yoga, or whatever you enjoy—will help keep you relaxed. At social gatherings, a drink will relax you—but don't overdo it, or you'll be so relaxed that your body won't say "I'm warm and lovable," but "I'm comatose."

Become an observer of your own body until you are thoroughly familiar with what it usually does. When you sit, are you stiff, straight-backed, legs and hands together? This position suggests rigidity and tension. A relaxed posture, on the other hand—legs crossed, perhaps; leaning back; an arm on the arm rest or thrown casually over the back of the chair—communicates a feeling of security and openness. Watch the **direction** of your body when you're in a group. Turning **toward** the person you're talking to, having your hands toward them, tells them that you're interested in them and receptive to them. Adopting a position similar to the person you're concerned with—for instance, crossing your arms if their arms are crossed—creates a subtle psychological bond between you.

Study your face, too, to see what it can do. There are many different kinds of smiles, for instance; some are warm and welcoming, others stiff and formal. You can also vary the tone of your voice—low, mellow tones are warmer and more appealing than high, shrill ones. Distance, too, is important: if you maintain a distance of several feet from other people, you're saying to them, "Keep away—don't come too close to me." This **isn't** the way to attract people to you.

But just as important as what your body does is putting yourself into the right frame of **mind** to be warm and lovable. If you're depressed and miserable, or feeling angry and hostile toward the world, it's going to show, no matter how much you try to free your body.

Meditation, which involves sitting in a quiet place with eyes closed for ten to twenty minutes, making a conscious effort to relax all your muscles, and mentally repeating a word or syllable with each breath, can be very helpful in putting you into a tranquil mental state and freeing your mind and imagination. Learning to put your problems out of your mind temporarily, and to concentrate on the here and now, is very important, too. You can't come across as the kind of person others want to be close to, to touch and hug, if you appear distracted and are thinking about other things when they're trying to talk to you. Let yourself go. Enjoy the situation of the moment. You **don't** have to worry about your problems, or the world's problems, all the time. You deserve some "time off," when you allow yourself to forget everything but the pleasant company you're with and the pleasant sensations you're experiencing.

Being a sympathetic listener plays a large part, too, in creating a look of warmth. And if you feel a generous impulse, if you have an urge to say something loving or admiring—say it. Don't stifle it because you think it will make you appear weak or silly. People actually look up to those who have the courage, the confidence, and the generosity to be loving and giving.

If you can learn to live in the present, to relax both physically and mentally, to lift some of the rigid

controls from your body, to let your warm, loving feelings show in your words and your tone of voice—you can be the kind of person everyone wants to know and be near, the kind of person who radiates that rare and precious inner warmth that's almost impossible to resist.

Do you create a look that people instantly forget?

All our lives we've been told that the way to make a "good impression" on people is to dress neatly and conservatively, to be polite, to mind our manners and not do or say anything that might offend anyone, to use six different kinds of deodorants on our bodies, to be "nice." "Play nicely," mothers tell their children. "Nice girls don't say such things." "Be a nice boy and people will like you." Is it any wonder that when we grow up we're so uptight about behaving well and pleasing people that we become slaves to what we **think** we owe others—and completely lose sight of what we owe ourselves? And is it at all surprising when people we've been introduced to pass us by, the next time we see them, without a glimmer of recognition?

It's not surprising at all—because when all our attention is focused on "behaving well," our individuality, what makes us unique human beings, vanishes. We become almost literally invisible. "Most of what we do is unconnected to what we feel," says a Connecticut psychologist, "and so a split develops between what we feel and the way we appear to others. We don't fully experience anything because we're always observing and censoring ourselves, worrying about what people will think. And in the process, we lose our essential selves." We become like the man in the old German legend, who looked in the mirror and saw nothing.

It's not how we dress or what we say that makes people remember or forget us; it's a way of **being**. All the protective coloring, the defense mechanisms that we learn from childhood on do their job all too well; like the natural camouflage of animals, they cause us to melt into the background. That's great for animals, but not for people—we operate differently. What makes us interesting to each other is not our likeness to the rest of our species, but our specialness, our uniqueness.

Do you dress the way everyone else does just because it's safe and sure to be inoffensive? Do you say only what you've heard other people say or what you've read somewhere? Most important, do you smother in its cradle every impulse of yours that might possibly threaten that safe, respectable, "nice" image that people have of you?—those who remember you at all, that is, because it's a pretty sure thing that most people don't. Can you even remember the last time you did something on impulse?

What would happen if you obeyed an impulse, for once? If you **really** let yourself go next time you're on the dance floor—**felt** the beat of the music in every fiber of your being, right down to your fingertips, and moved with it; if, when you're at a party and feeling drowsy and tired, you obeyed an impulse to stretch out on the rug; if you said what you were thinking instead of making the meaningless small talk that usually passes for conversation, or ordered a hot chocolate instead of a dry martini if that was what you wanted, no matter how eccentric you thought it looked, or wore your sneakers to the Opera because your feet hurt, or . . .

What would happen is that people would re-

member you. They'd remember you as the person who dared to be an individual, who didn't go along with the crowd just for the sake of not making waves. As the person who wasn't too afraid or lazy or uptight to unleash your inner self—the crazy, funny, bizarre, appealing, wonderful self lurking inside you.

They'll remember you, they'll make a point of seeing you again, and they'll want to be like you.

Look like yourself instead of like everyone else

Articles about fashion keep telling us that the biggest news in fashion today is freedom—that the days when people were slaves to the latest “look” from Paris are over, and that everybody can dress the way he or she wishes.

Perhaps they can—but do they? Take a walk along New York’s Fifth Avenue some lunch hour, or Los Angeles’ Wilshire Boulevard, or any Main Street in any city, and watch the people. Pretty soon they begin to fall into categories. There are the men in business suits, who obviously work in banks or other conservative institutions where they are still required to wear what’s practically a uniform; the men in sport jackets and slacks, who work in offices too, but offices that are slightly (**very** slightly) more relaxed in their dress code; and the leisure-suit men, who either don’t have to work at all, or work in places that consider themselves very liberal. Among the women, there are the young avant-garde types, who wear the new looks that the designers have dreamed up, like sundresses with white bobby-socks and ankle-strap high-heeled shoes; there are the women in tailored pants suits or respectably plain little dresses with a single strand of pearls. There is the small cross-sex group of bohemians, mainly to be found in large cities, who wear, it seems, the most outrage-

ous outfits they can find; and finally, there's perhaps the largest group of all, the blue-jeans group.

Where's all that marvelous freedom that people are supposed to have nowadays and the inventiveness that freedom should encourage? It seems that everyone fits into a certain pigeonhole, and that you can almost recognize their sphere in life by the way they dress: "college student," "suburban matron," "advertising executive," "artist," or whatever.

There are so few people who have a really individual way of dressing, who project **themselves** in the way they look rather than simply making themselves a copy of thousands of other people, that they catch our attention. Think about it: how often have you seen someone who caused you to think, "What a great look—and I've never seen anyone who looked quite like that before." Those rare individualists are the ones you remember; and if **you** want to be noticed, to be remembered, to stay in people's minds instead of being an item on an assembly line, you've got to dress and look like **you** and you alone.

Of course, you've got to know who you are before you can develop your own style, before you can be unique. The first thing you have to do is throw all your preconceived notions about dress and appearance out of the window like so much used bath water. Ideas such as white only in summer, long hair only on the young, long skirts for dinner parties, jackets with one button opened, certain fabrics, colors, styles for certain occasions—get rid of it all. Start with a clean slate. Make up your mind that you're going to look the way **you like** to look, not the way some designer or "trend-setter" tells you you must look.

Then browse through fashion magazines. Don't pick entire **looks** that you like—they're a designer's concept of what's "right". Pick bits and pieces of different looks and imagine new ways of putting them together. Is there some way you've always wanted to look, but have been afraid to try because it was too "different," because no one else looked that way? Now's your chance to throw caution to the winds. Make a list of all the things you'd like to have to assemble your new, uniquely attractive look.

Take the list with you and tour the stores. Allow plenty of time—a look that's really yours can't be hurried. If you can't find exactly what's on your list, be prepared to consider alternatives with an open mind. But don't settle for anything you aren't totally happy with. And don't listen to salespeople—they know what **they like**, not what **you** like.

Sometimes, when you buy ready-made clothes, you see several people on the streets wearing the same thing. This needn't be fatal to your individuality, provided the combinations, accessorizing, etc., are your own idea. But sameness can be avoided altogether by making some of your own clothes—and this isn't just for women. In recent years, lots of men have learned to sew, and turn out magnificent caftans, shirts, sports outfits. Or buy something plain and trim it with ribbon from an East European or Indian or Mexican store. You can achieve marvelous effects this way, and you're very unlikely to see anyone else wearing them.

The same general principles that apply to clothes apply to hairstyles, make-up, beards and mustaches, jewelry, etc. Don't accept ready-made "thou shalts" about the way to look. Don't wear your hair straight because it's "in," or get a frizzy perma-

nent because curly hair's popular. Don't grow a beard, or shave, just because everyone's doing it. Is the "latest thing" the no-makeup look? Wear dramatic, colorful make-up—**if** you want to. Do any of these things—or their opposites, or something in between—if, after careful consideration, you've decided that's the way you look best; but never simply because it's the currently popular look. Do you feel comfortable in blue jeans? Fine, wear them—but if you really secretly can't stand them, and have been wearing them only because everyone else does, do yourself a favor and give them to the Salvation Army. They're the closest thing to a uniform this country has had since the Ivy League Look.

What this all boils down to is: Don't fit yourself to the clothes, fit the clothes to you. Let your clothes express you, enhance you, add something to you—never the other way around. Be a trend-setter if you want to, but don't follow one. Be the person who stands out in a crowd. Make it impossible for people to say "Haven't I seen you somewhere?" unless they're trying to pick you up—and they probably will be.

Free your inner good looks by feeling emotions you're normally afraid of

Have you ever noticed how some very strong feeling—love, joy, anger, excitement—changes a person's whole appearance? It's often been said that someone deeply in love radiates an inner beauty that affects their external appearance, even if on the surface they're very ordinary-looking.

This isn't just poetic overstatement. It is literally true. Strong emotion can have an effect, not only on the face, but on a person's movement, posture, and bearing. We recently went out socially for the first time with a woman we know, a business acquaintance. She's in her middle thirties, not unattractive but certainly no beauty. She doesn't have the kind of looks that would make you turn your head to follow her on the street. But she brought with her to dinner the man she has been seeing lately, with whom she's very much in love—and the transformation in her was astonishing. Her complexion glowed, as though the blood were close to the surface. There was a soft shine in her eyes—almost like a hint of tears of joy. She smiled more often, and more naturally, than she usually does. All her movements had a soft languor that was both relaxed and seductive. She was, without exaggeration, beautiful.

Most of us keep our emotions tightly in check

when we're with other people. Emotion—whether of a positive or negative kind—makes us vulnerable, and we're afraid of letting others see our vulnerability. Besides, it's fashionable nowadays to be cool, "laid back." We feel a little silly crying at a movie, or jumping up and down when something wonderful happens—a marvelous new job, a love letter from the person we thought would **never** say "I love you," first prize in a car raffle, whatever. When we're angry or hurt, we bite our lips and try not to "blow up" in public. If we're frightened or feeling helpless, we pretend to be in control. As soon as the emotion begins, the message we send our bodies is "cool it."

And from the constant habit of restraining those emotions, eventually we begin to lose our capacity to feel them. Our "public" self—the ordinary, calm, businesslike image that we think is the "safe" one to show the world—starts to block the inner self, the feeling self, not only from the public but from our own consciousness. We lose touch with our own reality. We become plastic people—neatly packaged, antiseptic, not really alive. The well-known psychotherapist Rollo May calls this inability to feel the chief problem of our society today.

Be honest. Have you really ever allowed yourself, since you became an adult, to feel as deeply and completely as you could when you were a child? When's the last time your whole being was swept up in something—a cause, a belief, an experience, a person? When's the last time you got up at dawn and felt the mystery and wonder of the world's reawakening? Or lost yourself in the rapture of love? Or knew there was something so important to you that you would willingly sacrifice everything for it?

But people are beginning to realize that there's something missing from their lives. The tremendous popularity of old-fashioned, sentimental, inspiring movies like "Rocky" proves that people **want** to be allowed to feel, that they enjoy letting themselves go, weeping when the good guy's down, cheering when he wins. All that powerful emotion is in there, in all of us, waiting to be let out to do its cleansing, healing work, to let us know that we're truly alive. The poet Byron said it: "The great thing is to **feel** that we exist, even though in pain."

Watch the faces of the people you know. See what happens to the ones who permit themselves to show emotion. Happiness, love, excitement bring about a visible—and positive—change in the features. Even an emotion like anger can make you more attractive. You've probably heard the expression, "You're beautiful when you're angry." It's often said jokingly—but many people actually **are** beautiful when anger shows in their faces. Their eyes glow, their cheeks blaze, they look powerful and commanding. Fear and helplessness are attractive to many people, too—they want to protect and take care of you. Surprise can reveal a whole new interesting side of you. When you're embarrassed, your cheeks turn pink, you lower your eyes—a reaction that's tremendously appealing to most people because it—like all the others—reveals that you're human, genuine—that you can **feel**. Most people are **not** turned off by emotion in others. On the contrary, those who show emotion are **more** appealing in their eyes. A woman cries over a novel she's reading, and her boyfriend thinks, "Why, she's deeply sensitive—and how lovely her eyes look when the lashes are wet!" A man allows himself to show rage when someone makes a pass at his girlfriend—and her

reaction is, "That's for **me**, because he wants me for himself—and how strong he looks when his chin is set like that!"

So don't play it cool. Living is not a cool business. To be alive means to be warm, vibrant, passionate, to respond as the Aeolian harp does to the lightest touch of the breeze. The next time you find yourself feeling a strong emotion, **don't** turn it off, even if you're with other people. **Allow** it to happen. Allow yourself to feel deeply, and then to show that feeling—to laugh or weep or clap your hands in joy. Let your eyes narrow and your lips part with desire. Let the blush creep over your face, or the deep sigh escape you. Let the rage explode. Don't try to stop the trembling of your hands or mouth.

People are always drawn to those who aren't afraid to let themselves feel, who add drama and excitement to life, who give them that rush of sensation, that shock that reminds them they, too, can be more fully alive. They are swept along by those who are wide open to life, as though on the crest of a wave—they **want** to join you, to participate in the funny, crazy, sad, beautiful experiences of life, if someone will only show them the way.

Recently I met a young American woman who now lives in Venezuela, and teaches in the university there. She's not beautiful, and yet there is a radiant quality about her—her eyes are wide open, her face mobile and expressive; she laughs easily and joyously, yet can be moved to tears; she's affectionate and not afraid to show it. Her enthusiasm for life is boundless, and people seem to be naturally attracted to her as to a source of nourishment. I introduced her to a friend of mine, without even thinking about it, as "the most alive person I know." Once I

asked her what her secret was. "Secret?" she said, "I don't have any secret. I'm just never bored or indifferent. I know that everything in life is potentially interesting, even exciting. You have to look for it sometimes—but it's there."

Children are beautiful because they're so alive, because they experience life so fully and allow themselves to show their feelings so freely; they haven't learned those adult restraints that gradually close us off from life. That kind of beauty can be yours too, if you let out that abundant life that's within you and allow yourself to **feel**. You'll be happier with yourself, and infinitely more attractive and interesting to others.

Do something you're afraid of

Taking risks is scary. It can be dangerous. It's so much **easier**, safer, more comfortable, not to. But the person who is willing to take a risk, to do something that frightens him or her, that may result in failure or loss or even harm, is the person who excites us, stimulates us and sets our blood racing in a way that the dull, secure plodder can never hope to do.

Taking risks, after all, is what life is all about. The caveman who first made a weapon and decided to try to kill an animal with it was taking a risk. Each and every baby taking its first unaided step is taking a risk. Everyone who has ever said, "I love you," who has ever gotten married, taken a job, gone on a trip, embarked on any kind of enterprise whatever, has taken a risk. Without risk, we're barely alive.

But most people take only the risks that are an integral part of living, that can't be avoided. It's the rare person who is willing to lay himself or herself on the line when they don't have to, but when it's a question of an opportunity, a cause, a person that they see as being **worth** the risk. I have a friend, Carolyn, who about ten years ago completed all the work for her Ph.D. in English but the final exam. So strong was her fear of failure that she put it off and put it off until she'd forgotten a great deal of the material she'd studied and would have had to start studying all over again before she could take the exam—which was a convenient excuse never to do

it. Without the Ph.D., the teaching jobs open to her have been routine and limited; the degree would have opened far more opportunities—and more interesting and better paying ones. She complains about the dullness of her work—but she was unwilling to take the risk that would probably have changed her whole future.

We've been brainwashed since we were tiny children to fear failure, to be afraid of risk. Get a good, secure job, our parents told us. Marry a nice girl or boy. Be careful. Wear your galoshes when it rains. The wild, wooly, wonderful, life-enriching experiences were for "other people," the fearless, slightly crazy ones. And yet—**they** were the people we always admired: the adventurers, the ones who threw caution and security to the winds in search of the fulfillment of their dream. Columbus. The Pilgrims. Louis Pasteur. Florence Nightingale.

I have news for you. Risks aren't only for other people, for some "special breed" of person. Learning to take risks can be a mind-opening and life-expanding experience for everyone. You **can** be one of those people who inspire and excite others, whom they envy and try to imitate and want to be with. When you are able to do things you're afraid of, your self-confidence will jump 100%. It will show in your expression, in the way you carry yourself, the way you behave toward others.

Remember, most of the risks that we're afraid of aren't of the going-over-Niagara-in-a-barrel or exploring-the-jungle-alone variety. They're small things: taking a new job, going back to school, calling the person we're tremendously attracted to, speaking out in public, taking a trip alone. But because of the fears and lack of confidence society

has instilled in us, they often loom larger in our minds than trekking across the Sahara or climbing the World Trade Center (remember what a hero the guy who did **that** became?).

"I met a beautiful girl once," a friend of mine told me, "who was a good three inches taller than I was, besides being witty and sophisticated and tremendously popular. I was dying to go out with her—but the very thought of calling her up turned my knees to jelly. Finally I made up my mind that I was going to do it. The worst thing she could say was no, and I could survive even if she did, it wasn't going to kill me. So I picked up the phone, shaking, and dialed her number. When she answered, I said, 'Would you like to have lunch with me?' And she said, 'Sure.' Well, after that, I knew I could conquer the world. I felt three inches taller myself—and I know that the terrific way I felt about myself, because I had done this thing that I was so terribly afraid of, made me carry myself more proudly, exude more self-assurance."

Taking risks doesn't mean you have to be reckless or stupid. Intelligent risk-taking means you assess the risk beforehand, as my friend did. What do you really have to lose? Will you survive failure? Is what you have to gain in self-confidence from your **willingness** to take the risk enough to help you cope with possible failure?

Above all, remember that success or failure may not be the most important thing. It's your **willingness** to risk that will make you a more attractive, dynamic, interesting person, not whether you win or lose. The next time you're at a party, for example, and see someone you consider extremely attractive, perhaps awesomely so—some one you'd ordinarily wait to be

introduced to—walk up to him or her, introduce yourself, and start a conversation. Not small talk, but a real conversation. Or ask someone out, someone you've been wanting to get to know but have been afraid of. **You may be turned down—but that's okay.** The important thing is to take the risk. A shy person can be so exhilarated by simply having done something difficult that it becomes easier the next time, and keeps getting easier. And most of the time people won't even know that the thing you've done has been a risk for you. What they **will** know is that you've changed—for the better.

Live in the here and now

The middle class in our society lives with a million fears about the future: Will I have enough money, will I succeed in my career, will I be able to get up tomorrow morning, etc. The rich don't **have** to worry about the future and the poor have little choice but to live one day at a time. But middle-class people are forever hoarding and planning and scheming and putting off. And as a result, they live with constant anxiety, with furrowed brows and tense muscles. They can never relax and really enjoy life—and enjoying life is essential to being attractive.

Think for a minute: does all that putting off really make the future better? Will you really be happier if you get to be 65 and haven't done most of the things you wanted to do? Or if you get plenty of sleep tonight, and tomorrow, when you're at work, know that you've missed a great evening? The future can't be guaranteed. All that any of us really has is the present—and refusing to live fully in the present will make you negativistic, stodgy, and dull.

But when you live in the here and now instead of in some vague future, your anxieties drop away. You become completely involved in what you're doing at the moment—whether it's eating, working, building a cabinet, potting plants, making love, dancing—and thus you're able to experience and enjoy it fully. Your facial muscles relax, you're able to smile and laugh more freely. Your body un-tenses, you **look** relaxed and comfortable.

One of the most attractive men I know, a Los Angeles lawyer, is attractive largely because of his attitude to life. "I feel that life is for living **now**," he says. "Who knows if I'm going to be around next year, or next week? I'm here **now**, and I'm making the most of it." He'll take off on the spur of the moment for a weekend in Las Vegas or an evening at Disneyland; he doesn't worry about tomorrow. "Tomorrow will come anyway," he says, "and my worrying about it isn't really going to make it better or worse." Whatever he does, he does with great gusto and enjoyment: eating, talking to someone, running to catch a plane, arguing a case in court. His vitality is infectious; people want to be with him, to share his enthusiasm and vitality.

"People who put things off are really putting off their lives," says Dr. Gary Tuckman, a Tenafly, New Jersey, psychotherapist. "Their minds are like a closet full of unrealized dreams and unfulfilled promises—that may very well **never** be fulfilled. They're not fully present to other people because part of their being is off in some future time." We all know people who are forever saying, "I'm going to . . ." but never **do**. They're going to take a trip. Learn to ski. Redecorate their apartment. Buy some really terrific clothes. But none of it ever happens, and meanwhile, their lives are dull, **they're** dull—because they don't act but only talk about and think about acting.

You see a fantastic shirt or dress or coat in the store. You try it on; you look smashing. It makes you feel really terrific. But—"I can't really afford it **now**. In a month, maybe . . ." Instead, you buy the safe, sane thing in reliable old navy or brown, and you never feel quite right in it, never wear it, with real **élan**. Or

a co-worker says to you on a Tuesday night, "Let's go out tonight—we'll have dinner and go to a show, then we'll have a nightcap at this great little place I've discovered." Sounds wonderful, but—it's a week night. You won't get enough sleep. You'll be tired tomorrow. "Not tonight—maybe on the weekend . . ." So you turn off your own enthusiasms, your own impulses to live and enjoy; you throw cold water on other peoples'.

It doesn't have to be that way. You can resolve to live in the here and now, not tomorrow or next month or five years from now. Buy what makes you feel on top of the world—what it will do for your state of mind and your attractiveness is worth far more than having an extra few dollars in the bank for a rainy day. If you get a great offer tonight, grab it! Make love a second time, a third time, even though "it's late." You'll get up in the morning anyway, and remembering your wonderful evening will make up for any tiredness you may feel—you'll stretch and yawn luxuriously, with a secret smile. Allow yourself to live fully **now**! You'll enjoy life far more—and people who truly love life are irresistible.

The shy person

Does the blood suddenly rush to your face when someone talks to you, making you feel hot and conspicuous? Can you see the eyes of others examining your face for that growing, glowing redness? And is it usually a dreadful experience for you?

Do you shy away from meeting strangers, from talking to groups, from starting conversations? Do you try to avoid parties, and hide in a corner when you do go? Do you often want to crawl somewhere, or turn the lights off or just disappear?

Well, if being shy is awful for most shy people, it isn't for all of them. There are some who have learned to stop being ashamed of their shyness, who have realized that it's as legitimate to be shy as it is to be anything else, and who can even turn shyness to their advantage.

First of all, stop telling yourself that you **have** to learn how to come out of yourself, that you must develop some assertiveness to be attractive and interesting to others. The commonly accepted notion that the popular, attractive person is the back-slapping one-of-the-guys type or the chatty, bubbly woman who's everybody's friend, just isn't necessarily true. In fact, people who are shy by nature and have accepted themselves, who don't try to violate their own inner being but let it show unashamedly, are often the most attractive and seductive people of all.

Most people react with sympathy and interest to shyness. Both men and women very often find a shy person a welcome relief from the armies of aggressors around them. If you allow yourself to be **openly** and **honestly** shy, people will almost always react with warmth and will come to meet you on **your** territory. They'll want to be the ones to "get to you," they'll draw you out, seek to get to know you. You've heard the expression "still waters run deep." People always think there must be a great deal going on beneath the surface of a shy person.

If you feel yourself blushing, don't pretend to ignore it. Acknowledge it. Smile. Say, "I know I'm red as a beet. That's just the way I am." Most people are charmed by those who blush; it suggests a deep well of feeling that is always ready to come to the surface. Far from diminishing your attractiveness, it increases it.

If someone asks you why you're shy, don't deny it. Be prepared to talk about it. Say honestly whatever it is you're feeling—that you're afraid people won't like you, that you can never think of anything witty or wise to say and you're afraid of appearing dumb—whatever's on your mind. People will be impressed by your frankness. They will feel their nurturing, protective instincts called into play.

Of course, there's a type of shyness which is so extreme that it's pathological. Such people need help. But that's not what I'm talking about here. I'm talking about the normal kind of shyness that's very common—and that causes so much unnecessary pain to many shy people, so that they try to cover it up with a facade of phony aggressiveness: put-downs, sarcasm, telling dirty jokes—which make them blush and defeat their purpose.

It's so much healthier and more productive not to fight what you are, but to realize that what you are is perfectly okay, is even a good way to be—and that people will like you and find you attractive as you are. You don't have to try to squeeze yourself into some mold that's totally alien to you—only to find that it's a poor fit, after all. Plenty of shy people have made names for themselves in the world and have had happy, totally satisfactory lives.

A friend of mine told me that she was in a pub one evening when it happened to be extremely crowded. She couldn't even find standing room at the bar and she couldn't catch the bartender's eye—and speaking to him in a normal tone of voice (she's incapable of shouting) didn't get his attention because of all the noise. She was standing there at a total loss, wanting to order a drink but incapable of aggressively pushing herself forward and demanding attention, when an attractive man seated at the bar noticed her. "Are you having trouble?" he asked. "Let me order for you. What would you like?" He was charmed by her shyness. "It's so refreshing," he said, "after all these screaming, pushy women here." A conversation started, and led to a relationship that my friend says seems to be quite promising. And that was as much proof as she needed that it's not bad at all to be shy!

You don't *have* to like yourself

Most how-to books make a great fuss about liking yourself. You must learn to like yourself better, they say. If you don't like yourself, no one else will. If you dare to be dissatisfied or unhappy with yourself, you'd better resign yourself to being a total nonentity for the rest of your life.

I don't believe this is true, and I'd like to tell you why. First of all, no one can be satisfied with him- or herself all the time. We all have days, even weeks, when we feel wretched and can't stand ourselves, when something about our face, or body, or personality seems totally wrong and hopelessly unattractive. Second, other people **can** like you even if you're not completely happy with yourself. And when others like you, are attracted to you, your life almost always changes for the better. Just because you don't like something about yourself, you don't have to stop operating, stop living—in fact, you usually can't! And if you keep going about your normal activities, chances are that—in spite of you—someone will step into your life.

I was at a dance not too long ago, where the women outnumbered the men by almost two to one, and as a result, many quite attractive women were going partnerless. A friend of mine was there among the unpartnered, and at one point she came up to me with a rather disgusted look on her face and said: "I think I'm going to leave. I don't like standing

around on the sidelines, I don't like the way it makes me feel about myself—as though there's something wrong with me. I feel clumsy and in the way and ill at ease. It makes me not like myself.” I asked her to give it ten more minutes and see if things improved, and she agreed. Ten minutes later, I saw her on her way toward the door, purse under her arm, when a man stopped her with a concerned look on his face. There was some conversation, and then she turned back into the room. Apparently he had convinced her to stay. They spent most of the remainder of the evening dancing, and they left together.

I have an aunt who's now 69 years old, and who enjoys life just as much as she did 40 or 50 years ago, because she's never lost her faith in life. Some years back, when I was feeling very depressed and unhappy with myself, she gave me some advice which I'll never forget: “There's never any excuse for despair,” she said, “because you never know what's around the corner. When I was 40, my third marriage had just broken up, and I was sure I'd never make anyone happy or be loved again. Life seemed meaningless. And then one day, on a bus, I ran into a man I had met many years before that, when we had both been married. Now we were both divorced. We started going out, and we both soon knew that we were absolutely right for each other. You know the rest—we've been married more than twenty years. Life is so full of endless possibility—someone comes along and wants you, loves you, no matter how unhappy you may be with yourself—and everything is changed.”

So even if you feel that you can't like yourself altogether, or all the time, remember that that doesn't mean you're finished. You have to give life a chance, give people a chance to show what they can do for

you that you can't do for yourself. Don't ever give up, don't ever think that no one can like you or find you attractive, that you have no chance for happiness. You don't know who will be on the next elevator or bus you ride, who you'll meet at a dance or a party or just walking down the street. It just might be someone who will make you forget all about not liking yourself. Give it a chance to happen.

Get out of yourself

You may think this is beginning to sound like one of those inspirational books that tell you you can find happiness by devoting your life to other people. Well, don't worry, I'm not Billy Graham and I don't want to tell you how to be saved. That's your problem. What I do want to tell you is how you can be more attractive by being more **available** to other people.

By available I don't mean sexually available—although many people are not truly available even when they're making love (we'll get to that in a minute). What I mean by available is **present** to others.

I was talking to a young man recently at a cocktail party. He hates parties, he told me, because of the pressure to circulate and talk to people. "I'm afraid to just start talking to people I don't know. I always think I'm going to say something dumb, or they're going to be bored—if the person I'm talking to looks somewhere else but at me, I immediately think they're looking for a way to escape." He could very well be right—not because he's fundamentally a boring person (he's quite bright, as a matter of fact, has an M.A. in journalism), but because it's obvious to people that he's so wrapped up in himself, so worried about whether he's inadequate, that he has no attention left to give to **them**. Nobody wants to spend time with someone who's only half there.

When's the last time you really listened to someone? Most people listen with their ears, but not

their mind—that's somewhere else, busily thinking, Did I remember to pay the rent? Is that blonde in the corner going to look at me and if she does should I smile? Does my hair look all right? Does this person think I'm attractive or hideous?

When you retreat into yourself this way, you're defeating your own purpose; by obsessing about yourself you cut yourself off from the source of your attractiveness. Being less than fully present to the person you're with is a sure turn-off. At a writers' conference not long ago, I met a woman—young, pretty, bright, successful—and 100% wrapped up in the cocoon of her own ego. She circulated, was friendly; but she talked only about herself, and all her gestures were selfconsciously aimed at drawing attention to herself. She'd apparently be deep in conversation with someone, and her eyes would dart around—Are people looking at me? Am I getting enough attention? Needless to say, she quickly turned off whoever was attracted to her, because she couldn't get out of herself long enough to feel any genuine interest in **them**. She wasn't **there**.

To get back to being available when you're in bed: that may sound like nonsense. "For sure," I can hear you saying, "that's the one place a person is **totally** available." Not necessarily. Far too many people think about themselves, obsess about how they look, how they're performing, what they should do next, instead of giving themselves up totally to the experience. The fact is, concentrating on yourself doesn't make you a better lover; it shuts off that spontaneity which is 90% of being a good lover.

What usually keeps us from making ourselves fully available to other people is fear: fear of letting our defenses down, making ourselves vulnerable—of

being taken advantage of, being hurt or used or rejected. We project our own fears and suspicions into others' minds. And so we close ourselves off, virtually guaranteeing that we **will** be rejected, because it's very difficult to love or even to like a self-absorbed person. **People respond to your response to them.** Think of your own friends and acquaintances. Whom do **you** respond to most readily? Is it the one who says "uh-huh, um-hmm" when you're talking and can't wait for you to shut up so **he** can start talking, who doesn't look at you, who fusses with his clothing . . . Or the one who looks directly at you, turns toward you, seems really interested in your activities, thoughts and feelings, asks questions, draws you out; who talks about himself but doesn't hog the conversation? Which do you prefer to be with, which do you find more appealing?

The answer's obvious; and others react the same way. You diminish your attractiveness when you're not fully there for them, open to them, genuinely concerned and interested. If we are unable to **care** about others, says Dr. Rollo May in **Love and Will**, relate to them, identify with their pain and joy, we lose our own being.

How To Free Your Inner Good Looks!

**Learn about an amazing new system for using your mind
to add Good Looks and Sex Appeal to your face!**

Did you ever notice that many people who seem to be good-looking really aren't good-looking at all? Either their ears stick out, their noses are too big, their chins are too weak...or even worse. Yet most people find them tremendously sexy and good-looking!! How come? Because these people have discovered exactly how to let out the good looks and sex appeal that are locked inside all of us. And now...thanks to the great new mind-reprogramming book called **INNER LOOKS**...you can, too! Yes, now you can develop the kind of magnetic attractiveness and sex appeal that excites and arouses others the moment you walk into a room.

How Movie Stars Appear Better-Looking Than They Really Are

Are you one of the many people who dream about how exciting life would be if only you'd been born with the sexy good looks of a movie star? Well, **INNER LOOKS** will show you the same techniques actors and actresses use to make themselves appear far more attractive than they really are.

For example you will learn how to use a stern, commanding look to excite and even sexually arouse members of the opposite sex...How to unleash the "conceited" narcissistic side of your personality (and why **not** - doing this is what keeps most people so plain and ordinary looking)...

Here are just a few of the incredible, life-altering techniques waiting for you in this phenomenal new best-seller.

- A sure-fire way to get others to fantasize about you **sexually**.

- How to bring out your inner good looks by feeling the emotions you may normally be too afraid to feel!

- The fascinating theory that explains why the less you worry about your looks the better looking you become.

- Fragile Good Looks—why the good looks you have to search for in a face are now recognized as the most appealing looks of all (If you have Fragile Good Looks, all you have to do is learn how to put them to work for you)

- A system for pouring all your psychic and sexual energy into your eyes and how this one simple technique can make you immensely attractive, even to those who at first hardly noticed you.

- How to "break the laws" of polite conversation...and why this often excites and intrigues those you are attracted to.

- The Face, "At Ease"—the incredibly *inviting* attractiveness of people who are at peace with themselves.

- How to immediately start having your "Good Looking Days" more often and your "ugly" days (those days when you don't like the way you look) hardly at all.

INNER LOOKS is a whole new way of using the incredibly powerful forces of your mind to reshape and transform your face. It's a system that works **naturally and healthfully from within** to bring out the motions and confidence that others can't help but respond to.

And the really terrific thing about **INNER LOOKS** is that it works for everyone—men as well as women. You don't have to be young...you don't have to be thin...you don't have to be special in any way. All you have to do is follow a series of remarkably simple mind-programming exercises...exercises designed to unleash the almost earth-shattering animal magnetism that is locked inside you.

ABOUT THE AUTHORS

Eric Weber is the well-known author of **HOW TO PICK UP GIRLS**, **HOW TO MAKE LOVE TO A SINGLE GIRL** and **100 GREAT OPENING LINES**. Although Eric's nose is too big, his face too broad, and his height only 5'5", he is married to a shapely, stunning blond. Here are just a few of the techniques that have helped Eric look handsomer and sexier than the not-so-perfect features he was born with:

- How to "Free" your inner good looks—IT'S EASY AS KNOWING HOW TO LET IT HAPPEN—and how this will attract and seduce the scores of people who are still, and will always be, prisoners of themselves.

- Three simple dressing techniques that will inflame and excite the imagination of others.



Maggie Rajouane is the sensuous author of **HOW TO MAKE LOVE TO A SINGLE MAN**. Although Maggie has straggly hair, an overly skinny face, and almost no bust at all, men find her sexy and alluring. For five years, Maggie was married to a rich, handsome banker. After she divorced him, she has enjoyed a string of lovers that most women would give up their eye teeth for. HOW does Maggie do it? Here are a few of the methods that have helped her look far prettier than she actually is:

- How Cleopatra—in reality, a short, dumpy, plain little woman used the powers of her mind to make men see her as tall, beautiful, *elegant*...

- Minimal Beauty—it's clean hair, very little make-up, and just the hint of good looks—Learn why today it's what many find the most appealing looks of all.

